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The Magazine of Creative Advertising

March 1958 \$2.50

DESIGN: ROBERT BROWNJOHN / BROWNJOHN, CHERMAYNE & GERSHMAN PHOTO: RAY JACOBSON

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ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

what's new... what's best

To keep you abreast of some of the most idea-stimulating creative work in the many fields of visual communication, Art Direction, with this issue, inaugurates a new monthly feature. "What's new... what's best" will bring to your attention each month an outstanding example of visual communications in each of the following fields: TV, outdoor, direct mail, newspaper advertising, consumer magazine advertising, business or industrial magazine ads, packaging, and displays.

To cover this broad field, and to bring to the selection of the material experienced, critical creative judgment, a critic-panel is selecting pieces of unusual interest in each field each month.

Thumbnail biographies of those serving on the critic-panel follow:

Gabryel de Million-Czarnecki: designer for the Container Corporation of America with the Design Laboratory and the Point-of-Sale Specialty Division. A painter, sculptor, stage designer and a regular attendee at the IDC.

Karl Fink: Director of the industrial design firm bearing his name, Mr. Fink is a former AD, was chief designer with Arthur S. Allen design and color consultants, graduated Parsons in 1935, has taught and lectured at Pratt Institute and the Workshop School, is Executive Vice President, founder and fellow of the Package Designers Council.

John E. Jamison is AD at J. M. Mathes Inc., a past president of the Art Directors Club of N. Y., serves on the Advisory Council of the School of Industrial Art, on the Joint Ethics Committee, and is a member of the Society of Illustrators.

Art Kane is AD at Irving Serwer, was formerly AD for Seventeen Magazine. He's 32. His 56 awards from the ADC of N. Y., of which he is a member, includes 3 gold medals. Also won 13 AIGA awards. He's a designer, photographer, lecturer, currently teaches "Visual Concept" at the New School and at Pratt.

George Krikorian is AD of the Promotion Art Department at Look magazine. Prior to that he was AD with the New York Times promotion department. He's a member of the ADC of NY, a winner of many awards for outstanding design, a graduate of Pratt Institute.

Georg Olden is Director of Graphic Arts, CBS Television Network. He's been there since 1945. He was a graphic designer with the OSS during the war. He's a writer, lecturer, winner of numerous awards including a special gold medal for outstanding contributions to TV art direction. Secretary of

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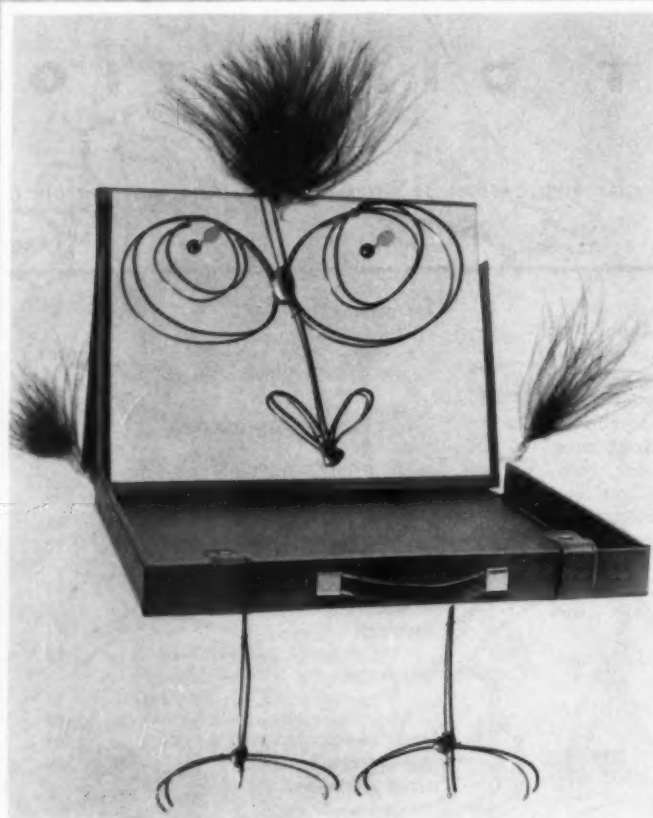
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MID-WEST REPRESENTATIVE: Prendergast & Minahan, 185 N. Wabash Ave., Chicago 1, Ill. Phone: Financial 6-0993.

WEST COAST REPRESENTATIVE: H. L. Mitchell & Associates, 3087 Saturn Ave., Huntington Park, Cal. Phone: Ludlow 5-4668.

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HARD-SELL PRESENTATION*

Promotus Americanus

Identification: Presentations are found in all sizes ranging from 35 mm. transparencies to cards known to be over 6 ft. high. They are often observed in "book" form, particularly near large cities. Also called "easel-backs", "flip-charts" or "visual-casts".

Color: Females are black and white, liberally sprinkled with photos or stats. Males tend to be more brightly colored, often lavishly endowed with cartoons, wash drawings, collages or zipa-tone. In certain species, both male and female have a chart-like appearance. Voice is a clearly audible pitch.

Reproduction: Method and gestation period vary with species. At most, the female presentation will lay a single egg during its lifetime.

*Flourishing specimens on display at Graphic Arts Center, Inc. 6 West 48 Street. Exhibit hours: 9-6 daily. Call CI 5-2525.

business briefs

Here it is, almost Spring, in the year of the recession. 1957 was the year that came in like a lamb, went out like a lion. Economists and forecasters spoke of nothing but prosperity till year's end when they finally recognized a recession—then advised the dip really began way back in the beginning of the year. Therefore, they predict, it won't have much longer to run.

General consensus of opinion, backed by much available evidence on ad budgets, is that ad billings for 1958 will be greater than in '57. Reasons: 1) increased costs, requiring more dollars for the same schedule, and 2) expanded ad programs.

There have been cuts in some ad budgets, made up before the recession was given official recognition. But most cuts are reported in the neighborhood of 5%, while increases in other budgets more than counterbalance the cuts.

With Spring, if not prosperity, just around the corner, every economic indicator is being watched for clues that could make budgets shrink more, or hold firm. Especially in the consumer goods area.

Problem for 1958 is how much of the promised ad expenditures will materialize? There's many a slip twixt the budget and the expenditure.

NIAA has predicted that in 1958 majority of industrial ad budgets will be up over 1957. Some expect fewer publications to be used but increased space in the publications retained. Emphasis seems to be on increasing ad effectiveness rather than on cutting ad schedules. May lead to more attempts to measure ad effectiveness.

Meanwhile as the 1st quarter got going unemployment was up, personal income down, business failures up, yet many of the biggest companies were countering with record high ad budgets. Dun's Review reports presidents of 109 of the largest industrial companies foresee profit rise of 57.8% over present levels by 1962. With this ability to look beyond 1958 and this faith in the power of advertising to keep consumer dollars in circulation, attitude toward 1958 business is reportedly 25% confident, 19% see 1958 better than 1957, 42% mildly pessimistic for the immediate future.



John S. Brown Group Creative Director
BISHOPRIC / GREEN / FIELDEN INC. advertising
MIAMI, FLORIDA

"After the initial creative spark, the work depends on 'tools' "

Sunny Florida hails the award winning designs of John S. Brown. Along with many other enthusiastic artists, designers and art directors here's the sentiments of Director Brown . . .

"In the agency business, crisp and clean creative visualizing is a vital factor in presentation of ideas to prospects as well as clients.

After the initial creative spark, the work depends on "tools" fully as much as on artistic ability and taste, and with that idea in mind I use Bienfang products exclusively. They have proven uniform in quality, in surface texture and strength and are best adapted to my methods of working".

Perhaps you too will find the joys of these excellent "tools"—DALTON ADMASTER, AD-ART, ART-VEL Layout Pads and THE PARCHMENT General Purpose Tracing Paper.

Bienfang papers are Standards for Excellence.



Write for samples on company letterhead.

bienfang paper co., inc. metuchen, n. j.



MISTER YOU . . . *A top grade illustrator who feels the necessity of a change . . . who would like to expand his reputation . . . who would like to increase his income . . . who would like to be represented by a solid art organization.*

A Top Illustrator . . . It Could be You!

For many months now we have been featuring some of the artists who work at McNamara Brothers, Inc.

This series could be carried on indefinitely because we have a policy of supplying our large clientele with every great new talent available to us.

Now, we would like to secure the services of an exciting figure illustrator, new to this area.

If this man is you . . . you will be represented by one of the most successful studios in the Midwest where artists' incomes run higher than any place in the country.

Send us word of yourself and we'll make arrangements to see you and your work.

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"From here on in they handle all my mechanicals."

"...and they're the most sensibly priced studio in town."

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coming events

Mar. 1-30 . . . 22nd Rochester International Salon of Photography, Inc., at Memorial Art Gallery. Pictorial color slides, prints, nature slides and prints, stereo.

Mar. 17-Apr. 4 . . . Robert Shore, paintings and oils, Gallery of School of Visual Arts, 245 E. 23 St.

Mar. 18-Apr. 13 . . . 10th Anniversary Exhibition, Art Directors Club of Toronto, Art Gallery of Toronto. Awards dinner, Mar. 18.

Mar. 29 . . . Society of Illustrators, Art Career Clinic, Art Direction as a Career. SI Auditorium, 10:30 a.m., 128 E. 63 St., NYC.

Apr. 1-Apr. 10 . . . 37th Annual Exhibition of the New York Art Directors Club. Awards luncheon Apr. 1, Waldorf Hotel, NYC.

Apr. 2-3 . . . National Visual Communications Conference, Waldorf Hotel, NYC. Sponsored by the New York Art Directors Club.

Apr. 11-May 18 . . . Society of Typographic Arts, Design in Chicago Printing Exhibition, Art Institute of Chicago, Gallery 11.

Apr. 14-30 . . . 9th annual show, AD club of Metropolitan Washington, Perpetual Building Association Auditorium, 12 noon to 3:30 p.m. daily. Dinner-dance, award presentation, Apr. 12.

Apr. 26 . . . International Typographic Design Seminar Silvermine Artists Guild, Silvermine, Conn. Sponsored by the Type Directors Club.

May 15 . . . Milwaukee AD Club show opens at War Memorial Center. Awards dinner precedes.

Baltimore Museum of Art . . . Mar. 2-23, Maryland Artists exhibition. Mar. 15, Primitive Arts gallery opens.

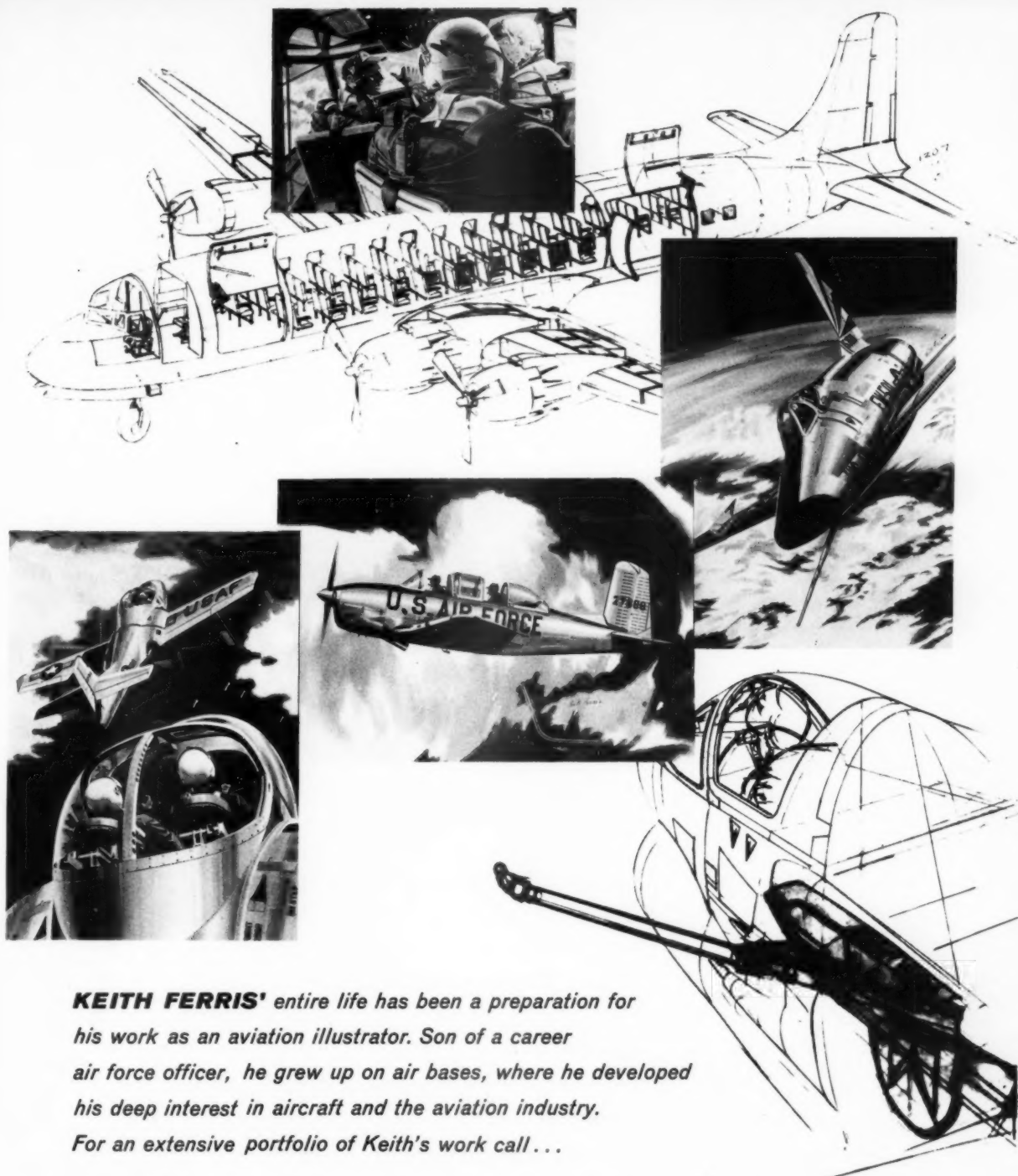
Museum of Modern Art . . . through Mar. 18, prints by Braque, Miro and Morandi; Mar. 26-May 11, Georges Seurat, paintings and drawings.

New York Public Library . . . through Apr. 18, Six Centuries of German Prints, third floor, Print Gallery, Fifth Ave. Bldg.

The Art Institute of Chicago . . . through April 30, prints by Renoir; through June 29, Oceanic Art.

The Philadelphia Art Alliance . . . Feb. 20-Mar. 16, Albert Alcalay, oils; Feb. 26-Mar. 23, Collins W. Thomas, Jr., paintings.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 43 E. 49th St., NYC 17.



KEITH FERRIS' entire life has been a preparation for his work as an aviation illustrator. Son of a career air force officer, he grew up on air bases, where he developed his deep interest in aircraft and the aviation industry. For an extensive portfolio of Keith's work call...

Chenault Associates

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Contact: Fred Kammler

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IF YOU'RE USING EXPENSIVE IMPORTED TEMPERA COLORS READ THIS MESSAGE...

- ✎ Shiva NU-TEMPERA is a new concentrated tempera packed in tubes...superior to any tempera AT ANY PRICE!
- ✎ the colors are brilliant, permanent, the finest you can buy!
- ✎ Shiva NU-TEMPERA is excellent for gouache, tempera, airbrush, designer's colors, transparent washes!
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- ✎ now you can choose from 26 glowing colors including the new Mars orange, Mars red, Mars violet, Paynes grey and 5 new greys!
- ✎ Shiva NU-TEMPERA costs far less than you'd expect to pay!
- ✎ Shiva Nu-Temperas are nationally distributed and stocked by most leading art material dealers. See your Shiva art dealer today!

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tax talk

MAXWELL LIVSHIN, CPA

Travel, reimbursed expenses, 1957

An employee may deduct in 6(a) on page 1 of form 1040 those deductible expenses for which he is reimbursed or receives an allowance from his employer. Such expenses are thus deducted in arriving at adjusted gross income. Reimbursements and allowances must be included in income in line 5. Deductible expenses in excess of the allowance or the reimbursed amount may be deducted only on page 2 and only if you itemize deductions.

Taxpayers will not be required to answer line 6(a) of the 1957 individual income tax return Form 1040, and, thus, employees will treat travel, reimbursed expenses, etc. for 1957 as they have in the past. All Internal Revenue district offices have been so informed.

This action was taken because the decision to include a new line in the 1957 income tax return Form 1040 was not made public until ten months had passed, and hence had a retroactive effect. Taxpayers have emphasized to the service that most employees who receive reimbursements for expenses file bills and receipts with their employees and do not retain copies. To attempt now to secure data would place too great a burden on many taxpayers.

This decision does not change the long-standing rules which the Revenue Service has been following with respect to substantiation of deductions when a taxpayer's return is audited.

For the year 1958, all individual taxpayers who incur expenses in connection with their employment should keep adequate records of their expenditures and reimbursements so that for 1958 and later years they will be in a position to supply expense account information from their own personal records. ●

Editor's note: In addition to presenting brief tax facts and data of interest to artists and studio owners, the writer of this column will answer inquiries from all readers. Address inquiries to the Editor or phone this writer, REctor 2-9689.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 43 E. 49th St., NYC 17.



Sidney Gold, often referred to as the 'watch king' on Madison Avenue (easy to see why from the sample here) nevertheless is highly versatile. Working in wash and color as well as his home base, b/w line and scratchboard, his portfolio covers all kinds of still life—an outstanding entry for a job like the layout above.

Though acknowledged a master, Sid's prices won't curl your hair, this job falling between \$150-200—not hard to reach either, TE 2-8876, 673 Fifth Ave.



Hal Frater who did the national Swank color ad appearing here is an old hand at both color and b/w still life art. Qualified, experienced, sure, when he turns them in they are right!

Flexible is the word for him, at home with wash, line, scratchboard, color, we'd surely send his samples to a client with this layout.

For a job like this, he gets between \$200-250 when national, and can turn it out in 3 days.

When you need him call JU 2-1882, 939 Eighth Ave. NY



Hal Cohen who here shows his capacity for detailed hard goods is one of the country's outstanding men in this field, one an a/d with this layout should see.

Though working on detailed objects for name accounts like Movado and Trifari, he does larger industrials and aircraft too.

His prices make sense too—for instance the sample at right would run \$3-400 when run nationally. For a quick response dial Overbrook 1-1193 or write 2 W. 47, N.Y.



Irving Elkin upcoming photographer, whose clients have been counting on him for competent clear photography and have recently been coming back for their big national shots—and they are going away better satisfied than ever.

Witness—this color ad from 'Seventeen.' Price, about \$500 for this shot—one of many such samples to show for a layout like the one (at left, the finish to be photography).

His fully equipped studio has two complete set-ups, both full most days—but a call to Irv MU 6-2980 will book your job 12 E 37th NY.



Who can do this? *

Every day Director's Art Institute hears this question about a huge variety of art and photography problems like the one shown by the layout above. As a result of such calls, artists or photographers who fit all the specifications of an exacting buyer in today's specialized market are found and presented to him by DAI.

This layout by Lu Daussa (if you need one call us) is typical of thousands that art directors and buyers are faced with every day—and typical of those DAI helps find a finish artist or photographer for—one who fits the time and budget limitations and yet whose samples show that he can do a superb job.

In other words . . . DAI brings the entire art-photography marketplace to your desk pinpointed to the areas of your immediate interest. You get quick, complete, visible—and effortless—coverage of whatever style, subject and price range of

art or photography you need at the moment . . . with names, correct addresses, exact prices, and current availability.

Why not try DAI on your next job? Why not be sure you have considered all the possible talent you could use, instead of settling for the few. That way you get the right artist or photographer and you know he is right because you will have chosen from the whole field of commercial art.

For complete information about the Institute, its many membership services such as seminars, research reports, publications, employment service, and other advantages, please call or write the Institute.



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*the
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was a
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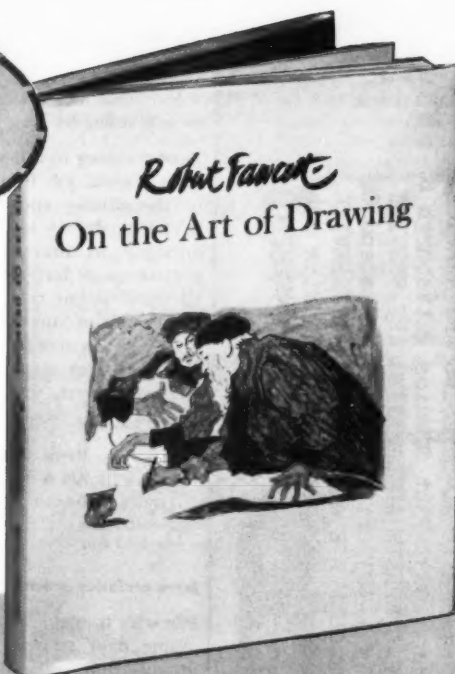
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ART AUTHORITIES HAIL

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— Paul Rand, Designer

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— Norman Rockwell, Illustrator

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200 Folders FREE.

Two Drawer File Cabinet FREE

Agency Deal Total — \$498.50

STUDIO DEAL

1 sheet each of 180 of the most popular CRAFT-TYPE patterns.
2 sheets each of 49 of the most popular CRAFT-TONE patterns.
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Green and Medium Blue, plus 2 sheets each of the other 30 colors.
200 Folders FREE.

Studio Deal \$249.50

File Cabinet (Half price) 25.00

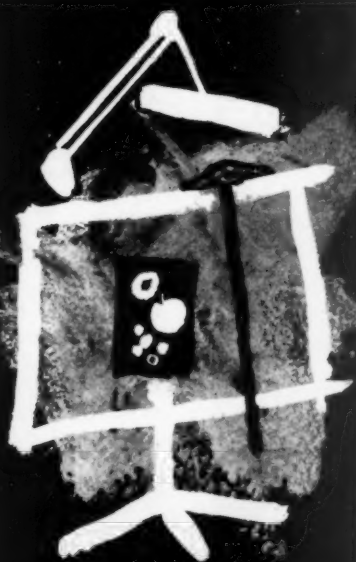
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**production
bulletin**

15-MINUTE PLATE: DuPont's photopolymer plastic letterpress plate can be exposed and processed in less than 15 minutes. Line, halftone or combination copy can be reproduced. Plates can be printed from directly for either rotary or flat-bed work. It is expected that the plate will be commercially available in 1959.

GELATIN ENGRAVINGS: Letterpress halftone photo engravings with a hardened gelatin surface have been developed by Film Klischee of Munich. Plate can be made in 15 minutes, cuts costs considerably. Can be blocked for flat-bed printing or curved for rotary presses. Cannot be molded from. Its resiliency reduces makeready time. Has been demonstrated in London but is not used in the United States at present.

**FORTUNE
BOLD
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FORTUNE BOLD ITALIC: Bauer Alphabets adds this new face to the now available light, bold and extrabold. It is to be stocked from 8 to 60 points. Presently on hand are 30, 36, 42 points. 16, 18, 24 are due shortly.

GOLD, SILVER OILS: New gold and silver oils have been introduced by F. Weber. The Weber Malfa Oil Colors are ready for use in concentrated form. Gold is a metallic bronze, silver is a metallic aluminum.

PHOTO NEWS: New instrument helps improve color matching. Eastman Kodak Co. engineers use a portable telescopic visual colorimeter to measure the colors of a scene under the the exact conditions in which the color photographs will be made. Device goes on location,

*15-minute plates,
gelatin engravings,
new types and
papers offered*

measures the scene in the field and can later measure the colors in the pictures and make comparisons. Eliminates inaccuracies due to different color sensitivities in the eyes of various observers . . . also developed by EKCo, a high speed, high contrast color film for missile tracking. Film, SO-1218, is a fast negative color film with usual exposure index of 200 but under some conditions may be used at ASA 800. Uses of the film in industrial photography are foreseen . . . in Dallas, Southwestern Film Laboratory has introduced Triad Color Control. This is said to be the first 16 mm reversal-additive printing process providing scene-to-scene color correction and control. Process, commercially available, can take the early morning scene with predominantly red tones and subdue the red to provide normal daytime light. Or a daytime scene can become a dusk or nighttime scene. 3024 Ft. Worth Ave., Dallas 11.

PAPER NOTES: Prentice Offset Enamel now has its cover counterpart in Prentice Coated Cover, Kimberly-Clark's first coated cover. 60, 80, 100 lbs. A strong sheet, it's good for die-cutting, scoring, will accept and hold varnish and lacquer finishes . . . also from Kimberly-Clark a 34-page informative guidebook on Texoprint plastic printing paper. Lithographed in full color on Texoprint, book is an idea source for making use of the paper. For copies, write the company at Neenah, Wisconsin . . . interested in transparent papers? Brownville Paper Co., Brownville, N. Y. has just issued a new sample book . . . new swatch book of Westvaco's Clear Spring



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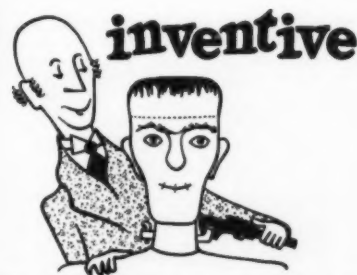
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bond, duplicator and ledger lines. Book was designed by Frank May (Monogram Art Studio) and illustrated by the studio's Art Seiden. AD was James Robertson of Fuller & Smith & Ross . . . the first plate bristol in new fluorescent white is Riegel's Jersey, also made in an antique cover . . . big new paper price list and catalog of papers issued by Marquardt & Co. is fully indexed, really easy to read and use, features an estimator's production guide. 153 Spring St., NYC 12.

TYPE ITEMS: First newspaper to use new 9 point Cascade with Clarendon Bold is the Portland Oregonian. Face was designed for good text readability. Specimen showings from Mergenthaler Linotype, 29 Ryerson St., Brooklyn 5, New York . . . Intertype Corp. has issued showings of 36 Futura Med. No. 2, 24 Futura Bold Cond., 6 Rex with italic and small caps, 8½ Imperial No. 2B Teletype with bold, 14 Imperial with bold, 6 Futura Book No. 3 with Demi-bold No. 3, Lining Vogue with bold, 10 Imperial with Futura Bold No. 2 . . . booklet describing new Intertype Dual Duty Quadder from the company at 363 Furman St., Brooklyn, N.Y. . . . Typesetters Inc. now claims the largest library of photo lettering known as "Tailored Words". 365 styles in positive or reverse or on acetates, photostated to customer specifications. For complete showing, Typesetters Inc., 305 E. 46th St., NYC.

TRANSPARENCY VIEWING: Four basic factors necessary for achieving lighting standardization were noted by Warren B. Reese, Vice President of Macbeth Daylighting Corp., at the American Photoengravers Association convention. They are: 1) walls should be a medium neutral gray; 2) standard light source should be a good reproduction of a moderately overcast north sky daylight; 3) the standard light should be inclined at 10 to 15 degrees more than the table top to reduce glare; 4) the intensity of the standard lighting should be a minimum of 100 foot candles with no more variation than plus or minus 20% over the effective working area. ●

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Artist vs. Studio — Changing Affiliations

*Joint Ethics Committee
Report: An arbitration*

"After termination of an association between artist and agent, the agent should be entitled to a commission on work already under contract for a period of time not exceeding six months."

— Clause 20, Code of Fair Practice

PROBLEM: A studio, on behalf of an advertising agency, had commissioned this artist to do four comprehensives at a specified price. All were approved by studio and agency, but before finished art was ordered, the salesman who controlled the assignment switched to another studio. Order for finished art thus was given artist from second studio, via same salesman. Finished work was satisfactorily completed and artist paid by second studio. The artist, however, had not been paid for comprehensives and sought compensation from first studio.

THE (first) STUDIO: Denied liability on the grounds that the artist had elected to discontinue his association with it in favor of the second studio; that comprehensives and finished art were part of one job; and since it had not received commission on finished art, it would not release amount due to artist on the comprehensives.

THE ARTIST: Contended that the "comps" and finished art were separate items in that the price of each had been quoted separately, and insisted on compensation from first studio for the comprehensives.

THE ARBITRATION PANEL: Noted that in accepted practice, comprehensives and finished art, when produced by the same artist, constitute a single job and should be treated as such. After due consideration of the artist's complaint, and the fact that the first studio was denied compensation for the balance of the job (see Clause 20 of the Code of Fair Practice cited above), the panel declined to award artist compensation from first studio for the comprehensives. G.D. ●



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How to help a young artist get ahead



Albert Dorne

The next time a "young hopeful" asks your advice about a job or a raise . . . tell him to mail this coupon.

THE FAMOUS ARTISTS SCHOOLS of Westport, Conn., have helped many a young artist forge ahead. As you know, this is the school run by America's 12 Most Famous Artists.

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Toronto's presidents— Here are Leslie Trevor, past president

of the Toronto club, and Jack Dawkins, present president. Trevor is receiving a David Milne picture from the newly elected president, in recognition of his service during the past two years. The Toronto club's officers include, in addition to president Dawkins, Gene Aliman, first vice president; Jack Birdsall, second vice president; Joan Chalmers, secretary; David Haughton, treasurer; executive board members Theo. Dimson, Jack Trevett, Ron Butler and Harold Town.

The club's 10th Anniversary Exhibition is being held March 18 to April 13 at the Art Gallery of Toronto, with an Awards Dinner March 18 at the Granite Club. O. K. Schenk is chairman of the show committee, C. B. Wilson, vice chairman. R. C. Cumine is chairman of the dinner committee. The exhibition credits include Allan Fleming, design; Cooper & Beatty, Ltd., typography and Rous & Mann, Ltd., printing. All entries exhibited will be reproduced in the Tenth Annual of Advertising and Edi-

torial Art to be published in the fall. The club's Ninth Annual has just been published. Canadians may obtain copies, at \$6 each, from Burns & MacEachern, 12 Grenville St., Toronto. The annual will also be made available in the States from Universe Books, New York, \$7.50.



San Franciscans Norman Rockwell, guest of honor

at recent meeting of the San Francisco AD club, here delivers punch line, gets round of laughs. From left, Rockwell standing; president Ettore Firenze; Mrs. Rockwell; Roger Sherman, president of Society of Designers and Illustrators; Bert Rudolph; illustrator Al Parker.

NY ADs collecting research sources

The New York club's research committee has been advised by research ana-

lyst Mark Huntington Wiseman, recent guest speaker, to set up subcommittees to investigate sources of information on research. Reports of the subcommittees would provide basic material to be incorporated in a readership committee project tentatively known as Operation Lookership. Wiseman urged art directors to take advantage of reports available to agencies and advertisers. Sources of information helpful to art directors, he said, were readership research—Starch, Shepard, Bureau of Advertising of ANPA, Advertising Research Foundation; motivation research—Dichter, Social Research of Chicago, Pierre Martineau of the Chicago Tribune, marketing analyst James M. Vicary, who invented subliminal projection; bibliography—collection of books and articles for an art director's library, reports on such material, old and new; publications—liaison with publishers of mass magazines that conduct editorial research; agencies—liaison with agencies that conduct various forms of research.

Seattle elects, plans northwest convention

New officers of the Seattle club are John Lee, president, Art Hupy, secretary, and Walt Dorn, treasurer. Past president is Jim Peck.

The club plans to hold a Northwest convention, to which all members of NSAD are invited. Tentatively, the convention is planned for May 9 and 10 at the Olympic hotel, to be held in conjunction with the annual show and dance. Round table discussions and forums, a cruise and salmon barbecue

on Puget Sound and an Awards Presentation cocktail party are included in the program. Further details from convention chairman. Bill Werrbach, Studio Art, University Bldg., Seattle, Wash.



Los Angeles president and 13th Exhibit queen

Mike Such, president of the Los Angeles AD club, and Yvette Mimieux, queen of the 13th Annual Exhibition of Western Advertising and Editorial Art, draw attention to the AD club-sponsored show, held at the California State Museum of Science and Industry, Feb. 12 through March 5. Art Sherman, exhibition chairman, announced more than 3600 entries—largest total recorded for the show—were received. Show represented work of 11 western states and Hawaii. Award winners, named too late for Art Direction's deadline, will be in the May issue, which will have special coverage of the show.



Nashville's Wiley promotes Jesse James

Past president of the Nashville club Burnard Wiley's mural on the Jesse James bank robbery at Russellville, Ky. is expected to become a major tourist attraction. The mural, a 16'x8' oil, thoroughly researched by Wiley, decorates a wall in the Southern Deposits Bank.

Public was invited to unveiling of the mural through Post Office-type "Wanted" ads. Wiley, who has church murals in nearly every southern state, is AD for the Methodist Publishing House, Nashville.



Spokane's scholarship deadline April 18

Spokane high school seniors competing for the \$50 scholarship award to be presented by the Spokane AD club must have their entries—a portfolio of five pieces—in by April 18. The art directors will select judges who will make the award in May following an exhibit of the submitted art. Scholarship will be paid to the university or art school selected by the winning student. Jack C. Rogers, chairman of the award committee, outlined provisions of the scholarship to a dinner meeting audience of ADs, high school seniors, art instructors. Above, Lloyd Carlson, center, points at ad for (left to right) student Kenneth Wilson, Dorothy McIlvain, director of art for Spokane public schools, and, behind Carlson, student Rogene Riepi.



St. Louis installs Newly elected officers and executive board members of the St. Louis club are shown here at installation ceremony, presided over by John M. Lamoureux, AD of Warwick Typographers, who acted as toastmaster and program chairman. From left to right, Larry Weaver, Advertising Art, member of the board; Russell E. Paidrick, General Outdoor Advertising Co., treasurer; Marion J. Bardot, Velvet Freeze, Inc.; secretary; Robert S. Robison, Washington University School of Art, president; H. Davis

Clymer, Southwestern Bell Telephone Co., first vice president; Carl F. Klinghammer, D'Arcy Advertising Co., second vice president. Additional board members not shown include Roy J. Paul, Cassell and Paul P.O.S., Inc.; and Robert Ruther, Krupnick and Associates. Retiring president is Josef Dettling.

Washington ADs plan 9th show

April 14 through April 30 are the dates for the Washington, D. C. art directors' ninth annual show. The exhibit will be held in the Perpetual Building Association Auditorium, 11th and E Sts., N.W., and will be open daily noon to 3:30 p.m. A dinner-dance and award presentation will be held April 12.



New York jurors select 500 entries

Victor Trasoff, AD at Wm. Douglas McAdams, chairman of the exhibition committee for the New York Club's 37th exhibition, announced jurors selected near 500 pieces from the over 12,000 entries received in 33 classifications. Winners of the AD Club Medals and Certificates of Distinctive Merit will be announced at the Awards Luncheon April 1 at the Waldorf-Astoria. The show runs April 1-10, during Communications Week. Jurors were selected by vote of the club on a panel of names submitted by the exhibition committee.

Jurors included Dr. M. F. Agha, Frank Baker, McCann-Erickson; Raymond Ballinger, Philadelphia; Lester Beall; Will Burtin; Charles T. Coiner, N. W. Ayer & Son, Philadelphia; Louis Dorfsman, CBS Radio; Wallace W. Elton, J. Walter Thompson Co.; Gene Federico, Douglas D. Simon Advertising; George Giusti; William Golden, CBS; Walter Grotz, Marshall & Pratt division of McCann-Erickson; George Krikorian, Look Magazine; Herbert Lubalin, Sudler & Hennessey; Cipe Pineles, Charm magazine; Robert Pliskin, McCann-Erickson; Lester Rondell, Grey Advertising.

Television entries were judged by a special panel under the chairmanship of Norman Tate of N. W. Ayer & Son.

Panel members included Robert H. Blattner, Reader's Digest; William H. Buckley, Benton & Bowles; William Duffy, McCann-Erickson; Stephen Elliot, Elliot, Unger & Elliot; Suren Ermoyan, Lennen & Newell; S. Rollins Guild, Photographers 2; Allen F. Hurlburt, Look Magazine; John Jamison, J. M. Mathes; Edward R. Mahoney, Cunningham & Walsh; G. Warren Schloat, Jr., Compton Advertising; John A. Sidebotham, Young & Rubicam.

chapter clips

Montreal: Club has lost member Ted Harris who died suddenly . . . Guest speaker Gaston Sarrault, executive director of design with CBS, spoke on *Is This Paradise* . . . New members are associates Joel Barg and Gilles Charette and Ray Mead, Dennis Oldroyd, Charles Trumble . . . Associates Alex Taylor now at Meco Art Studio, Grant Tigner at Turner and Tigner Associates, Don Langford at 1158 Beaver Hall Square . . .

New York: Club saw demonstration of flexibility of Prismapastel sticks and pencils by Jose Ruiz of Eagle Pencil Co. Ruiz, who worked with Eagle technicians on development of the noncrumbling pastel sticks and color-matched pencils has been a painter, teacher, commercial artist, illustrator, agency AD. Demonstration was arranged by A. I. Friedman, Inc.

Philadelphia: Mrs. Agnes Brown, president of Women in Graphic Arts, was a recent special guest . . . New members of the AD club include Georganna Taylor, Leonard Bruno and Hank McKee . . . Tammis Keefe, fabric designer who recently addressed the club, was awarded Medal of Achievement . . . Noel Martin a guest speaker . . . Club held cocktail reception preview showing of Graphis exhibit at Philadelphia Art Alliance.

Washington: President Henry J. Bausili is circulating club's monthly Full Bleed to other AD club presidents, for interchange of information.

8th IDC to attack visual squalor

"The world that can split the atom should be ashamed to live in visual squalor." With these words Dr. Albert Eide Parr, chairman of the 8th annual International Design Conference, sounded the theme of the 1958 sessions. Dr. Parr is director of the American Museum of Natural History.

Dr. Parr feels that the biggest task

facing designers is the mastery of urban space, its reorganization to conform to the needs and possibilities of modern life.

Planned for late summer at Aspen, Colorado, the conference will feature a group of architects, designers and city planners from all over the world. The three cycles of the conference will be *The City, Its Basic Elements, Its Connective Tissues*.

Some of the conference participants already lined up are Dr. Erwin Gutkind, Willo von Moltke, Isamo Noguchi, Prof. Gordon Stephenson, and Prof. Christopher Tunnard.



Product photography adds beauty

Classic arrangement, attention to detail, and effort for beautiful effect—from the good straight shot of photographer to production—all in the color photograph of product, adds beauty, as does type head (Photolettering) to this straight page ad for B&G wines. The explicitly illustrated wines in dominating photograph are repeated in graph box dropped into type area, right. Wines are keyed, identified and described in copy to right. Agency: Lawrence C. Gumbinner. AD: Hershel Bramson. Photographer: Irving Penn. Copy: Henry Hannath Marshall.

Annual reports trend — cheaper production

Trend of upcoming annual reports, in contrast to last year's, will be strong cutdown on illustration, color, trick effects, rich look, popularized appeal. Information from firms and individuals whose business it is to design and produce the business reports notes that com-

panies will effect savings by cutting down on lavish production of their reports, concentrate on businesslike look to be achieved by simple, inexpensive design requirements. Cost for reports have ranged from 25 cents per copy to over \$3.

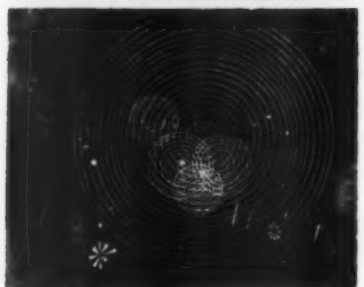
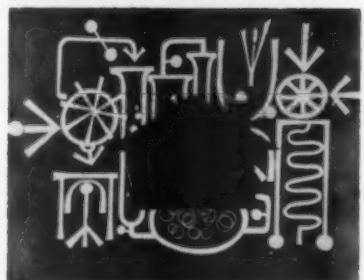


Willkie's 'Togetherness'

This Container ad translating the late Wendell Willkie's "living together in America" concept, designed by Martin Rosenzweig for AD Walter Reinsel, N. W. Ayer, uses 44 photographs by Betty Rosenzweig, made into negative silhouettes and mounted by Martin Rosenzweig. Strips of color across figures placed in tapestrylike design on gray background lend brilliance and design interest to the block of copy, bottom, a quotation from Willkie's *One World*, 1944. The design visualizes the head: our way of living together in America is a strong but delicate fabric. Director of design for Container is Herbert Bayer.

Ad photography buyers: Picture Agency Council facts

Frank Gilloon, president of the Picture Agency Council of America, announced the 24 agency members of the council are planning to publish a book to advise buyers on the sale and use of photography. Sample of information lacking to buyers, PACA announced, are these on stock photographs: "Pictures are not sold; rather, licenses to use are granted purchasers. Signed releases from people shown are necessary in advertising. Pictures should not be reused. Prices for reproduction rights vary widely, are based on specific use and circulation to be accorded each picture."



Union Carbide tv —functional abstract

These three scenes are from the Union Carbide commercial first seen as part of a special musical revue (the Omnibus Jan. 14 program) telecast in compatible color developed by NBC. What makes them different? They're part of an "abstract" commercial—abstract art put to corporate function. With themes such as basic raw materials, technological progress, consumer products, and benefits of modern living, the one-minute and 45-seconds commercial uses shapes and patterns which evolve into symbols of familiar objects. Although cartoon characters are used, they are not the dominant element—the abstract designs which become the corporate hexagon dominate. Agency: J. M. Mathes, Inc. Producers/Art: Academy Pictures, Paul Kim.

The irrationality of it all

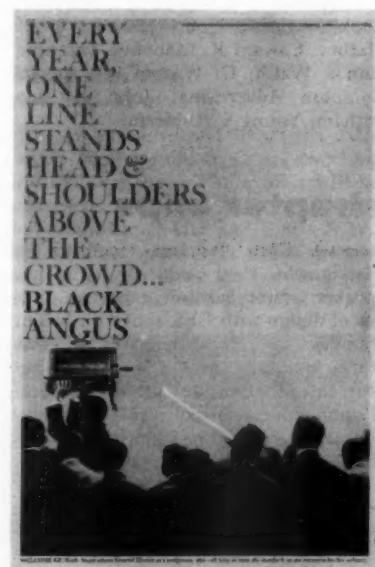
"We have never been able to explain the large bulk of advertising effectiveness on a rational basis," Dr. Howard Hadley told the Research Committee of the ADC of New York. He was speaking of mass media ads and the futility of trying to pin the success or failure of a product on advertising or of its advertising on such elements as media, frequency, illustration, design, position, copy, etc.

Dr. Hadley, with Morey, Humm and Warwick, and formerly with Daniel Starch & Staff, is one of a series of speakers to discuss research problems with the committee. Under the leadership of Hoyt Howard, the group is studying research, the different kinds of research and what they mean to advertising and to the AD. The hearings are being conducted with an open mind. When originally organized the group aimed to combat research, considering it restrictive

upon creative work. The committee attitude has slowly changed to the viewpoint that research can often give the AD ammunition to substantiate and defend his point of view in creative conferences.

Dr. Hadley also noted that copy tends to be more rational than art, that the art and design have a more powerful emotional appeal. He noted the trend on the part of some advertisers to the inferential rather than the direct message. The product claim, instead of being stated in words, is often inferred by illustration, by association. As an example he cited the Salem cigarette advertising and the cool brook illustration. This is almost an invitation to the AD to inferentially illustrate the key words of the copy, then leave out the copy. Some ideas lose their strength when put into words, Dr. Hadley explained. The direct statement of the message is often less effective than the inferential statement on two counts: 1) the specific verbal appeal arouses more

defenses and resistance. 2) The viewer of the inferential ad interprets into the ad the appeal most effective to her, whereas the specific verbal ad reaches only those responding to the specific appeal.



Fashion, drama for broiler ad

Fashion-ad look achieved through type layout (Baskerville, set by Composing Room) plus interest created by photograph—really combination of stock shot of attentive group by A. Devaney, Inc., plus photographer Melvin Sokolsky's shot of smiling man holding product aloft. Point of ad is made in drop-out lines along lower left margin which ask readers of Home Furnishings Daily to see Black Angus rotisserie at housewares show. Line of type at bottom welcoming GE to rotisserie field makes another institutional point—Black Angus is traditionally a conservative firm with no cut-rate policies, and really welcomes GE as an added bulwark against sea of cutthroat competition/pricing prevalent in rotisserie field. AD: Joe Goldberg. Agency: Zlowe Co.

Industrial designer becomes stronger marketing factor

An industrywide survey by New York design firm Lippincott and Margulies points to strong emergence of the industrial designer as an important marketing factor. L&M's figures are: That last year industry paid \$500 million for design services—this year the total may be upped by \$25 million. That new products are being introduced at an increasing rate—because new-product success means growth, even survival in the mar-

ketplace (this though currently 80 percent of all new products fail within a year). That 60 percent of L&M's own designs in the past five years were for new products—a few years ago new product designs totaled 15 or 20 percent. That accredited design firms number nearly 200 and new firms sprout regularly in New York, Detroit and Los Angeles.

To offset fierce competition, fresh inventive design must set a product apart, L&M managing partner Walter P. Margulies emphasized. Design will become increasingly important in other than traditional consumer products. Its sales force is being felt in power tools, electronic computers, etc. L&M's report concludes designers can no longer limit themselves to mere surface styling but must, like agencies, assume a share of responsibility for sales.

New prop source for South American crafts

Pinata Party, Inc., 129 MacDougal St., offers examples of native South and Central American crafts, including pre-Incaic and preColumbian pieces, for use as props free. Stanley Selengut, president of Pinata, announced the firm would only ask a credit line in return for loan of native work in gourds, metal, wood, ceramic, rubber, fur, ceremonial and hunting accessories, also many other items.

Edward Weston

One of the world's major photographers, Edward Weston, an honorary fellow of the Photographic Society of America, holder of the first Guggenheim Foundation Fellowship for Photography, represented by more than 100 one-man shows

including one in 1947 at the Museum of Modern Art, died in Carmel Highlands, Calif., at the age of 71. Since 1929 he had lived on Wildcat Hill near both the coast and Point Lobos, which, with Death Valley in the Mojave Desert, served as subject matter for a series of his camera studies. In 1948 the State Department had commissioned documentary photographer Willard Van Dyke to do a motion picture of his work for release abroad. The film, An American Photographer, was also shown in this country. At one time he worked in Mexico with artists in the Mexican Renaissance. Later he returned to California and began his famous series of nature close-up studies. He used an 8x10 Deardorff camera with two lenses, a 12-inch Cooke triple-convertible anastigmat, a 14-inch Ektar lens, tripod, filters and meter. He never used an enlarger, artificial light, retouching and seldom even shot the same subject twice. He wrote and illustrated several books on his own work. His photographs are included in a number of books and other publications published in this country and abroad.

(1)



New trademark, logo Redesigned to bolster Simmons trademark and logo for Simmons Company, (1), employs first letter of firm's name, S, as basis of graceful, easily recognizable and legible trademark and logo. Crown shape, above the S design which is set on stand for balance and strength, and phrase, "The House Of", curved above, adds dignity, upgrading to new trademark, a revolutionary changeover from the old and staid mark, (3). Note old logo (2), which has given way to new, rounded yet stronger signature. New design job by Jim Nash & Associates will be applied to more than 2200 products, can be used in many color combinations, embossed in metal, woven into cloth for labels. Simmons market-tested four designs before selecting this, which originally was one of over 60 ideas presented. New symbol will be highlighted in advertising and promotional material. Simmons will continue to allocate most of its ad budget to magazines, with budget to be upped about \$1 million over last year's figure, about \$4.5 million. Young & Rubicam is the national agency for the firm which will add new products this year and two divisions for manufacturing juvenile furniture and a living room line, in addition to regular lines of mattresses, other bedding equipment.

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(2) SIMMONS COMPANY

(3)



Dramatic ad— This ad idea put design and copy art rather than head to use as bold stopper in new campaign for El Al. Stopper statement in headline placed next to torn photograph makes illustration and type one startling (but not at the expense of good design) unit. Campaign is using series of stopper photos, concise type, to point up theme. This ad, from news pages of the New York Times, was repeated in color month later in Times magazine. Agency: Doyle Dane Bernbach. AD: William Taubin. Stock photograph.



2 looks, both good— when artist has a free hand

Herewith two ads, both for fabric houses, both artwork and in color, both arresting and beautiful, and both the results of giving the artist a free hand. Galey & Lord's page ad, taken from *Vogue*, spotlights blazing colors for "blazing cottons" theme. Central arrangement of blonde in blue-red over-sheath, purple-blue for under-sheath at hemline, and shoes, and redhead in red-yellow with throw of yellow-striped soft red, are surrounded by white, except for light gray to indicate background (pillars, etc.), and spot blue and

green to right center (lily pool). Soft, unfinished green drawings of men in background lend—as do background arrangements—action, interest, depth to page. Line drawings of central female models leave figures uncolored, to further strengthen color value of fashions—which by the way are not actual dresses, but artist's indication of present styles. The point is Galey and Lord offers cottons in bright colors, trading on fashion's interest in the Caribbean. This point the ad makes pictorially, with copy limited to campaign theme, firm name and signature. AD Dimitri Petrov of Johnstone, Inc. allowed artist Roy Colonna free hand—Colonna's the conception, layout, artwork and lettering of head and firm name. Account executive Stanley Kramer said the artwork campaign, now seven years old, uses two or three color ads per year, b/w the rest. When a color ad runs, full advantage is taken of color's own contribution as design element to the end.

The Fuller Fabrics ad, also the result of artist's (Jack Potter, who did Coke campaign) conception, plotting, as well as artwork. AD Alvin Chereskin of Hockaday Associates saw Potter's Coca Cola work, was duly impressed, had him do a Fuller campaign. This is the first ad in the new series, running in the *New York Times* magazine. Potter has to use Fuller's chauffeur—identified with "richest cottons in town" theme—but he uses him subtly, here in left background. Potter's fashion approach is used here for first time in actual fashion campaign. Background, which melts into cobblestone path to center to left bottom, is a soft warm gray, chauffeur wears deep gray, holds palest lemon yellow shopping bag. Highlighted print dress has green, orange and red on white. Red-headed girl is placed next to yellow stand holding oranges. A deeper shade of orange is cat, center bottom. Row of figures in diagonal line, right background use deep and light gray, spot of yellow-green (bananas). Artist has used warm tans for flesh tones. Overall, a Parisian scene, warm, interesting, giving drama to campaign point which centers here on French design (Boussac) on Fuller cottons. Copy: Gertrude Koehring.

Subliminal— receivable, not viewable

Demonstration of the subliminal advertising device, invented by market researcher James M. Vicary, before the Federal Communications Commission proved the signals could be transmitted for .05 of a second at five-second intervals, but would not be consciously visible to the naked eye. Subliminal Projection Corp., of which Vicary is a director and vice president, arranged the demonstration on a closed circuit in WTOP-TV studios. Vicary asked FCC to adopt regulations for the device so the projection corporation's equipment and the process would be used—networks and stations have been banning the process because of misunderstanding of its role and use, Vicary said. He said subliminal advertising could only remind viewers of advertiser's conventionally delivered message, could not switch brand loyalty, since the new method can only strengthen what viewers have already been conditioned to do.

First public test of the process was made on Canadian Broadcasting Corp. network Jan. 19, with CBC slated to release results of a viewer survey.

4A/SRA standards for tv art measurements

Now available to agencies and tv stations, a framing guide to standardize measurements for artwork for tv commercials. Jointly developed by the American Association of Advertising Agencies and Station Representatives Association, the guide gives measurements for use in preparing tv flip cards, telops and slides, also suggests safety margins, paper stock, use of blacks, whites and grays. Guide comes printed on cardboard, 11 x 14 inches, in which tv screen area may be cut out, or the guide may be printed as transparent overlay, to be used for protective cover for artwork and as guide to station technicians in framing artwork on camera. Not copyrighted, the guide in electros, mats or repro proofs is available from Marbridge Printing Co., 225 Varick St., New York 14.

David Dole of the Leo Burnett Co., Chicago, was chairman of the AAAA subcommittee in charge of the project. His committeemen were Gene Murray of Kudner Agency, New York, and Thomas Naegle of J. Walter Thompson Co., New York.

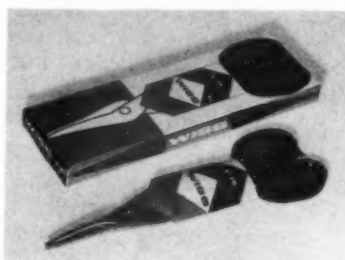
WHAT'S NEW...

WHAT'S BEST in creative advertising

choices by AD's critic panel



1) Karl Fink, industrial designer. 2) Georg Olden, director of graphic arts, CBS-TV. 3) Garrett Orr, associate AD, Outdoor Advertising, Inc. 4) George Krikorian, promotion AD, Look. 5) Peter Palazzo, advertising & visual director of Henri Bendel. 6) Art Kane, executive AD, Irving Serwer, Advertising. 7) John Jamison, AD, J. M. Mathes, Inc. 8) Gabryel de Million-Czarnecki, designer, Container Corporation of America.



Overall image adapts—bold or fine

The Lester Beall-designed image for Wiss packaging—for a line of shears ranging from rough hardware items such as tinsnips and hedge trimmers to fine manicure shears in gift packs—adapts easily from straightforward, clean and good looking design on pack for metal cutting snips to dainty look combined with strong modern design. Shown here is the metal cutting snips box, also product in its inside wrapper. Design theme is the logo which uses strong wide “w” and diamond shapes—both elongated, widened, contracted as needed for particular design for each pack. For snips, face of box has logo in black within white diamond, graphlike, heavy blackline drawing of snips backgrounded on red and white. Side panel has elongated diamond to suggest shape of snips, repeats white, black and red. In a package design for gift box of toiletry items, colors are gold, black and white, diamonds are squeezed and elongated, embossed into white panel (little over half of box face) that serves as background for gold script of product title. Top panel of black has “w” in white, strong and wide for balance, gold between arms of the letter. Logo is gold, small, fits into white diamond on side panels. Lester Beall assisted by staff designer James Hight did all Wiss packaging. Sample—Durick Co. of Chicopee, Mass. were box makers for snips and gift packs. Keystone Folding Box Co. of Newark did grass clipper boxes.



Design suspense

This Container Corporation ad designed by Gene Federico, through AD Walter Reinsel of N. W. Ayer, achieves suspense in unusual headline technique (what is it—how done?), added element of interest to page design, really a combination of two independent designs, one precise, one bold and unruly, here together for maximum effect. Top half, above the heads, achieved drama in word “Disraeli” through fruttage, a rubbing made directly from wood type with a graphite stick. The heads are blue on the right, red on left, with overlapping bar and spots of purple, set on black pedestal. Two heads, one a steel engraving, the other a photo, were used, with all tones but black and white through photostats eliminated.

Tonight at 10 watch this frugal fiddler start his brave climb toward....
the \$64,000 question



CBS TELEVISION channel 2

Sly announcement

This newspaper ad for the \$64,000 Question program uses well-known face of Jack Benny, skips his identification by name but describes him (“frugal fiddler”) in clever copy. Photograph catches his most typical expression for instantaneous recognition. Type block and photo tied together to make one unit, which at once plugs program (the title in type over gray background in photo), personality. Constrained but strong announcement of unusual excitement in usually exciting show. AD: William Golden. Photo: CBS. Copy: Robert Strunsky.



Chinese calligraphy cavorts for tv

Title animation for Seven Lively Arts program has simplicity and beauty of Chinese calligraphy, cavorts in delightful, whimsical way. Story line and art well designed and executed in this re-

continued

freshly unique picture-story title. Ink drawings were done directly on paper, then photographed (eliminating inking and opaquing onto cels), and drawings of foreground figures and backgrounds were optically combined. Chaplinesque main character (controlled ink-blot technique) blows his trumpet to gain admission to pillared hall of the arts, but three supervisors deny him. He goes back to the streets, performs for crowd (Chinese calligraphic-like figures), wins success. For CBS-TV by Storyboard, Inc. Director, John Hubley. Animation, Emery Hawkins, Ed Smith.



Human interest appeal for industrial ad

Ad aimed at buyer and manufacturer of paper products also does job of giving warmth to institutional appeal. Use of warm photograph, excellent typography (type head from Lettering, Inc., type body 9' Caledonia 3' leaded, type lead-in, 12' Futura Demi Bold) illustration and headline tied themewise achieving interest for this different approach—use of human interest rather than usual photography of plant exteriors and interiors, machinery, etc. For Diamond Chemicals, agency Fuller & Smith & Ross, Cleveland; AD Link Hafner; photographer Paul Dome Studios, New York; type director, Michael McCauley; copywriter/creative head, William Suitt; model, John Simmons.



Rich 4-color photos—for radio, not tv

Direct mail piece for CBS Radio is a richly produced folder with covers—four—of 4 color photography. What radio has to offer, as opposed to tv—frequency of message, because of lower rates—is here dramatically presented with lush color, thoughtful type design, and note on front cover drawing advertiser's attention to message within—reprint of article and CBS' own message on Big Splash versus low cost frequency of message. AD/Designer: Louis Dorfman. Photographer: Robert Ritta.



Whimsical touch for powerful posters

Three-year-old poster campaign for Super Boron, premium high-test gasoline by Standard Oil Co. of Ohio, uses same theme—blasé little man who does impossible things in a casual manner, the impossible things being imaginative pictorial adjectives emphasizing properties of product. All posters appear with only product name for copy—in Day-Glo red. Pastel colors used usually for rest of the design, and the little man is

usually outlined in heavy blackline. Here pale green and yellow are used, plus the heavy line, and Day-Glo red. Other posters have our hero flying south with the ducks, one beside him in the car, or painting a mustache on the moon, etc. But he's always in the car, and it's always flying along at maximum speed, minimum effort. For Boron, the result has been top sales in the territory, very high Starch rating, prizes in Chicago Poster Show. AD Clark Maddock (then with McCann-Erickson) and artist Clem Cykowski created series. This poster, first by present AD Clark L. Robinson (all artwork in series by Cykowski) was followed by more Robinson-ADed pieces continuing and expanding theme. Agency: McCann-Erickson, Cleveland.



POP display adds eye-appeal

A point of sale display for lawn mower adds eye appeal, gives sales message graphically, adds light touch. Motor-Mower, the product, receives high merchandising value through spectacular display, made of corrugated paper board, printed in four colors by rubber dies, creates illusion of perspective through figure in hammock placed on diagonal. Cartoon figure in hammock enjoys life—butterflies and birds surround him—condition made possible by machine, display graphically tells. The heavy lawn mower is supported by reinforced base of display and is easily visible from three sides. Designer: Randolph Jelinek. Producer: Container Corporation of America, specialty division.

television's challenge to creativity

The different media present the creative worker with certain possibilities, limitations and problems. Experienced art directors know a great deal about the technical possibilities, limitations and problems, and spend a good deal of time working to utilize maximally the possibilities, and get around the limitations. They also know intuitively that each medium has a set of possibilities and limitations which stem not from the technical character of the medium, but from the audience's expectations and conceptions. Motivation research has, over the past few years, investigated rather intensively the *images* of various media, just as it has studied the images of products and brands. In the course of these studies, we have found that magazines, newspapers, radio and television all have particular meanings for their audiences, serve different functions for them, and are regarded in quite different ways with respect to both the editorial content, and the advertising.

We know that advertising which doesn't take the different images, meanings and functions of each medium into account loses some of its impact. Of course, much of this taking into account is done implicitly by the advertising man, but research findings suggest that there are good many areas for improvement in the fit between the particular ad or commercial and the medium which carries it.

Television presents the greatest challenge to the creative worker. For one thing, it is new. We have had half a millenium to learn about print and its communicative effect, three decades for radio, and just about ten years for television. Also, because TV is so popular an advertising medium, everyone has gotten into the act, from the local dry cleaner to the largest manufacturer—as a result there is a wide range of fare on the screen, and the bad seems to rub off on the good more than the reverse. In our studies over a seven year period we have found increasing dissatisfaction on the part of the viewer with the quality and quantity of TV commercials, at the same time that there seems to be greater satisfaction with the programming!

resistance aroused...

This means that when the AD starts to

think about a TV commercial, he is moving toward a tough audience—the medium is powerful, but it also arouses a lot of resistance. The AD's job is to use TV's power, and avoid the resistance people have to “all those commercials”.

We know that people are deeply involved with TV. It is the major recreation for a great many families—and they wouldn't skip it for the world, even if they do feel a little guilty about being so addicted. So, they define TV as fun, as lively, as sociable. Its core impact on them is highly emotional, and non-rational. They attribute to it little of the solidity and thoughtfulness they give to magazines and newspapers. It is, therefore, a seductive medium for them, and because of this they show a great many mixed feelings; they alternately praise and damn it, and never seem really to take it comfortably for granted. This ambivalence has an unfortunate consequence for the advertiser: people tend to transfer all of their negative feelings about watching TV to the commercial—there is much damning, and very little praise, for the advertising on TV. And this isn't just because people don't like advertising; they will often be quite complimentary about the ads in the magazines they read.

Let us quote one vehement, but not atypical, mass market housewife on the subject of TV advertising:

“It stinks!—pardon the expression. It's very repetitious and especially those guys who holler at you at a mile a minute; they are very obnoxious. Sometimes I don't think they even look sane. I'll tell you the truth, we often run out to do our dishes during the commercials. Well, I'll still admit that some are very clever and amusing ones, for instance Hamm's beer. It's really entertaining. That type at least is human!”

People see television commercials as original and interest-holding, to be sure; but they also very often think of them as “tricky” and “flashy”. They are not sure how much they can trust the ad, and they often fear they are being high-pressured to do something they will regret. The fact that people have this distrust of commercials and that they

believe there are too many of them anyway means that the creative man must take special pains to see that his particular commercial is regarded as an exception, as not “like all those lousy commercials,” if it is to do the amount of selling work a commercial can do.

Intrinsic interest essential...

It is clear from how people respond to commercials—to the ones that have positive impact for them, and to the ones that don't—that the main characteristic of a good commercial is that it has some intrinsic interest. Where the product itself has such interest, the job is fairly easy—with appliances for example. Most products, however, have very little intrinsic interest on the television screen—a bar of soap is a pretty dull object if it comes in the middle of a drama show. Therefore, the prime creative task is to give the commercial real interest as a vehicle for the selling message. This is often done well in cartoons (like the Hamm's commercial the lady mentioned). It is often done very poorly, either because the characters and situations portrayed are not particularly interesting, or because the presentation is complicated or fragmented.

hard-sell stirs antagonism...

In general, it would seem that the blatant hard-sell approach (the “guys who holler”) creates a great deal of antagonism. For a one-shot promotion this may not matter, but if a brand image is to be built and maintained, it is probably a very damaging tactic. One fairly simple factor in such commercials is often at fault—the audio volume is increased (presumably to attract attention) and people experience definite discomfort and react with hostility.

Commercials which shift focus rapidly—from cartoon to live to print and back again—also do not achieve maximum impact, because the viewer is already distractable from the interruptions which come when the program breaks in the middle, or from perhaps three short commercials in succession at the station break.

Finally, one real problem for the TV commercial is a simple aesthetic one. Most people's sets are not as finely tuned as the one the advertiser views when shown his commercials. Like the singer's voice on an \$18.95 radio, the commercial has to be designed to look and sound good on a below average set, not the best one. Often viewers experience commercials as unpleasant simply because the contrasts are too great for their set, or the words appear out of focus, or the audio blast causes distortion.

RENDERING TECHNIQUES...

One of a series by th

PEPSI-COLA layout by BILL WEBER

Art Supervisor, Kenyon & Eckhardt



BILL WEBER uses Eagle PRISMAPASTEL sticks and pencils on his famed Pepsi-Cola ads. This one ran in The Saturday Evening Post, Ladies' Home Journal and McCall's (see finished proof, far right).



"My first roughs," says Bill, "are mainly indications of mood and action. I usually do two or three roughs before going to the finish. Each one takes a matter of minutes—I just block in the composition and secure the masses. These new PRISMAPASTEL sticks of Eagle's are just right for the job. They're very quick to work with. They've

got good brilliance. The edges don't crumble like some I've tried. And the range of colors is terrific. In these ads, by the way, the girl is the dominant figure, because our slim, fashiony approach is aimed mainly at women. So she dominates—both in color and position—while the man is subordinated in neutral colors."

Most experts use **EAGLE®** most often

"Th
pen
wor
fect
up.
bea
term

Ge
Pe

the **EAGLE PENCIL COMPANY**

Refresh
without
filling
Have a Pepsi

The *Light* refreshment

"The finished rough is where these matching PRISMAPASTEL sticks and pencils really pay off. I block in the broad areas of color with the sticks—then work over the edges and details with the pencils. The colors are really perfectly matched—you can't tell where the stick leaves off, and the pencil picks up. (Look at the girl's hair, for example, or her face tones.) The pencils hold a beautiful point for lettering or fine details like the Pepsi bottle or blouse pattern. Believe me, PRISMAPASTELS will make my life a lot easier."

Get your free Sampler of Eagle PRISMAPASTEL® Sticks and Pencils at any of the dealers listed on the following pages.



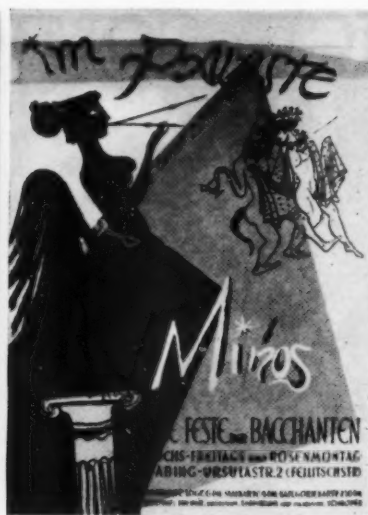
Refresh
without
filling...
Have a Pepsi



The *Light* refreshment



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2)



3)



4)

- 1) Hans Dumler: Poster for a Munich carnival time festivity
- 2) Bele Bachem: Poster for a 'Bacchantic ball' in Munich
- 3) Ernest Klinger: Announcement of a carnival event: 'Venetian Night'
- 4) Alfons Eder: Finnish prize winner in Cologne carnival poster contest
- 5) Reinhold Kistenich: Cologne carnival poster: the 'pram' is the emblem of the city
- 6) Hubert Berke: Two colour illustration of carnival street scene from the official publication of city of Cologne, Germany
- 7) E. R. Vogenauer: For a students' ball at Berlin Arts & Crafts School
- 8) E. R. Vogenauer: Berlin Arts & Crafts school students' celebrations
- 9) Eugen Hotz: Swiss carnival time poster
- 10) Ruodi Barth: For a masked ball in Basle, Switzerland
- 11) Armando Testa: Poster for a carnival in Turin, Italy



7)



8)

EUROPE MAKES MERRY

by Kim Taylor, Assistant Editor, Graphia Magazine

Like gay cocks crowing in a grey and early dawn, Europeans have always held carnivals in the darkest months of the year. For fifty-one weeks the good European citizen is a soberside observing his dues, fulfilling his duties respectably, and then for one week a wise and ancient custom allows him to show the horns under his hat, the hoofs in his boots, his of allegiance to Dionysus, Bacchus and other gods of earlier time.

Carnivals in Europe are a kind of catharsis, a challenge to the long oppression of winter and an opportunity to indulge without burden of conscience in the poms and vanities of the world, to be *Somebody* for a while, if only with the aid of a mask. Carnivals are also good business. For such reasons, in



5)



6)



10)



11)

spite of the grumblings of Mrs. Grundys, they are likely to continue in all the years that are not cursed by the less harmless eruptions of war.

The designer comes into his own at carnival time. Costumes, masks, decorations of all kinds, and of course announcements and posters, all require his hand and imagination. Because of the business carnivals bring, officials are increasingly concerned to enlist the best design to advertise their city functions. The Munich Art Academy has awarded annual prizes for the best carnival posters, and the town is bright every year with announcements of associated functions. Many of these are done by students and, without the usual commercial restraints, are

very free in form—indeed many would seem to need just such limitations to make them good posters.

Cologne too holds a competition for the poster that will best summarize the spirit of its carnival. The gaiety and freedom of the subject attracts as many as a thousand entries, even from artists far from and foreign to the city. The three kings shown here carry the emblem of the city, tell of its flower show and of Bacchic business done in the city—it was designed by a Finn.

Swiss artists in the service of such gaieties produce works of wit and imagination, but never out of control: their posters at any rate can suggest that the Swiss retain their sense of strong design even in their cups and merry quips. ●

the spark is creative

third annual communications conference



1)



2)



Paul Smith,
conference director



Lester Rondell,
conference co-director



William Longyear
conference chairman

Creativity, theme of the Third Annual Communications Conference sponsored by the Art Directors Club of New York April 2 and 3, will be explored in depth by nationally known authorities in the arts, science, management, psychology, education, engineering during the two-day sessions of the conference at the Waldorf-Astoria.

Paul Smith, president of Calkins & Holden, Inc. and director of the conference, underlining the theme of the conference, noted "Creative power is the spark that makes not only individuals, but businesses, nations and whole cultures great. There is a growing body of opinion that the different forms of creativity, whether they occur in scientific invention, rocketry, music, industrial design, poetry, business management, astronomy, mathematics, pedagogy, housekeeping or painting, are all facets of this same basic phenomenon. Recent developments, particularly in the field of science, have given this matter a quality of urgency. The better we understand this vital process, the better equipped we are to realize our potential as individuals, as corporations, or as a nation."

The conference, being held during Communications Week and in conjunction with the New York Art Directors Club 37th Annual National Exhibition, has been planned to show the interrelationship of the creative process in all fields of activity, and the application of the principles developed in other branches of science and art to the art

directors' own creative problems. Conference fee is \$50. This includes all meetings and luncheons. Reservations should be addressed to Miss Marion Sheldon, Conference Secretary, Art Directors Club of New York, 115 E. 40 St., New York 16.

Planning the conference, in addition to director Paul Smith, are Lester Rondell, AD Grey Advertising, conference co-director; William Longyear, chairman of the department of advertising design, Pratt Institute, conference chairman. Conference committeemen are Walter Grotz, president of the Art Directors Club of New York and AD Marshalk & Pratt division, McCann-Erickson; Garrett P. Orr, New York club executive board member and associate AD, Outdoor Advertising; Stephen Baker, creative supervisor, Cunningham & Walsh; Fred J. Brauer; Hector A. Donderi of Fenga & Donderi; Jack Leonard, AD Winthrop Products. Salvatore J. Taibbi, AD American Telephone & Telegraph, is advisory member, and design chairman is Herbert Lubalin, vice president and AD of Sudler & Hennessey.

1) Eddie Condon, jazz guitarist, radio-TV bandleader, author of *Eddie Condon's Treasury of Jazz*, numerous magazine articles, articulate spokesman for American music, will discuss *Creativity in Music*. His column, *Pro and Condon*, written in collaboration with Richard Gehman, is a monthly feature of the *Saturday Review*.

e-power



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2) Gerard Piel, whose subject is *Creativity in Science*, is publisher of *Scientific American*, trustee of the American Museum of Natural History, a Fellow of the American Academy of Arts and Sciences. A Harvard graduate, A.B. magna cum laude, he entered publishing as science editor of *Life* magazine, and in 1948 organized the new *Scientific American* with Dennis Flanagan as editor.

3) John E. Arnold, to speak on *Creativity in Engineering*, is professor of mechanical engineering, and special lecturer in the Graduate School of Business Administration at Stanford University, consultant to industry on programs to increase creativity and productivity of research and development workers. He founded the first creative engineering laboratory in the country at MIT.

4) Dr. Irving A. Taylor, assistant professor of psychology, Pratt Institute, and winner of the 1957 annual award of the American Association for the Advancement of Science, for his socio-psychological research. His subject is *The Nature of the Creative Process*. His latest study, *Toward a Design Psychology*, the first of a series of monthly articles on the psychology of design, appears in this issue of *Art Direction*.

5) Victor Borge, master entertainer, musician, humorist, businessman, has been described by Geoffrey Hellman in a *New Yorker* profile as a man "making an excellent living by talking funny,

acting funny and playing the piano, mostly funny . . . a master of non-sequitur . . . any sort of play on words. . . ." His subject, *Creativity in Humor*.

6) E. Finley Carter, to discuss *Creativity in Research*, is a director of the Stanford Research Institute, a pioneer in the field of human relations. He has served Sylvania Electric Products, Inc. as, successively, vice president in charge of industrial relations, vice president in charge of engineering, and vice president and technical director.

7) Dr. Gregory Zilboorg, described by a colleague as "one of the few living examples of a Renaissance man," is at once a psychiatrist, authority on early Church Byzantine art, photographer whose work is exhibited internationally, an original creator in metal and wood, a Cordon Bleu chef, a political figure in the Russian Revolution, having served in Kerensky's cabinet. His subject: *The Psychology of the Creative Personality*.

8) Dr. M. F. Agha, consultant designer who for 15 years was AD in chief for Condé Nast Publications, will discuss *Incontinence in Creativity*. Recipient of the AIGA medal in 1957, he was cited for his "revolutionary and lasting effect on American magazine design; for discovering, stimulating and training a generation of photographers, artists and designers; for bringing a critical wit, intelligence, and a new stature to the function of art directing." ●

T-V FILM ROUNDTABLE



by Ralph Porter

the integrated tv spot

After a decade of television viewing it is more disheartening than ever to watch good TV shows like Jack Paar's "Tonight" seem to be deluged by commercials unrelated to the show itself.

The flood of mail to the Hudson Theatre indicates overwhelming enthusiasm for the show despite the numerous spot interruptions. Reports from "Tonight" reveal that those who mention advertisers in their letters say that if they must look at commercials they would rather watch them on "Tonight". This is fine testimonial for Jack Paar but is it for the sponsor and his product?

When "Tonight" was on sustaining, the pressures of cost threatened the very life of the show. But it was apparent that Jack Paar and his entourage had created the proper fusion of immediacy, authenticity and that elusive ingredient called entertainment.

After the critics' gleeful shouts of approval the attraction to sponsors was inevitable. One after another they came: Polaroid, Polident, Bufferin, and Marlboro; Tuck Tape, Tintair, and Tenday Nail Polish; Ipana, 7 Up, and the hordes of spot advertisers squeezed in between station breaks and IDs.

The show became a money hit, which in present-day television is much more important for emotional security than being an entertainment hit. Even Jack Paar boasted, in all humility, to his nation of viewers that "Tonight" had surpassed the two million dollar mark. And well he might. It was one of the most exciting monetary achievements of the network. Over a hundred stations opened their video doors to the nightly

visitors from Manhattan. This represented twice as many eager eyes as had viewed "Tonight" since the idea first jelled—a mighty five million pair of eyes and ears per night. Happiness reigned until the strain of constant unrelated interruptions began to show on the "King".

Though the hour and 45 minutes was ample time for writer Jack Douglas' wonderful pixie brainchildren to romp about, a strange recurring phenomenon, last noticed on Steve Allen's "Tonight", took place. Sixty seconds worth of sell was crowding out an hour and forty-five minutes worth of some of the best entertainment to come out of television.

First to go was the freedom of bantering back and forth between Paar and Dody Goodman, often right in the middle of a Dodyesque gem. Then the interviews with guests fell apart almost as quickly as they had started. The moment of extreme frustration came when Peter Ustinov had to forsake a punch line for a station break followed by numerous unrelated spots. Only Elsa Maxwell flourished without serious damage.

The TV merry-go-round flings off all of its riders in due time no matter how hard they hold on. The need for sponsorship is self-evident. Yet agency and client persist in sitting on and squelching a show that, in the long run, can sell more for them if the concept of integration were effected.

The structure of "Tonight" is an extremely hardy one and can withstand the 'big blow' of irrelevant wordage. Within this structure, perhaps, lies the

answer. It is Mr. Paar's quickwit as a performer, the genuine repartee with his guests, the controlled abandonment in turning ordinary conversation into theatrical vignettes that has given birth to a new form of commercial sell.

It would be wise for the networks, agencies, clients and producers to get together in serious discussion on commercial integration.

Bufferin had such integration, though quite inadvertently. It occurred when Jack Paar offered three tablets to relieve Jonathan Winters' headache. Winters' uncluttered buffoonery and the subsequent antics of all did more to vindicate Bufferin's irritating filmed spot than a dozen unrelated commercials could do.

Hermione Gingold's quip about Tenday Nail Polish hit home as a far better attention getter than stereotyped agency copy.

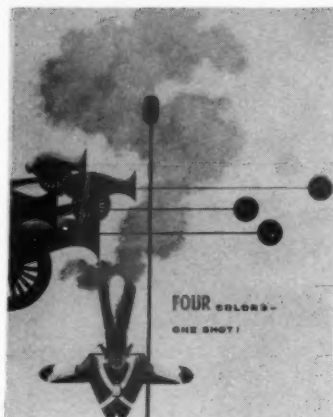
Dody's remarks how 7 Up tickled her nose became a natural part of the show rather than an alien appendage stuck on to disrupt the proceedings.

Integration does not necessarily mean that the filmed commercial withers away. It does, however, mean that the concept of unrelated filming to the show at hand will disappear from the airways. The spot sales, of course, remain. So do the IDs and all those precious moments between shows.

Integrated commercials challenge the creativeness of every art director, copywriter, agency producer and filmmaker because it strips away the heavy monotony of strained selling. This is especially true in a troubled era when audiences seek out new forms of identification. ●



1)



4)



2)



5)



6)



3)

THE GOLDEN PENCIL

IS THEME OF

RICHMOND'S 3RD ANNUAL

- 1) AD: Barbara Shiers
Art: Nancy Voth
Advertiser: Thalhimer's
- 2) AD: T. Kenneth Rowe
Art: Edgar H. Mallory,
H. Armstrong Roberts
Advertiser: The Bank of Virginia
Agency: Lindsey & Co. Inc.
- 3) AD: Al Cascino
Art: Irvin Beatley
Advertiser: The Smithfield Packing Co.
Agency: Cargill & Wilson
- 4) Direct mail piece, art and
design by Roger Shepardon
- 5) AD: Frank Mann
Art: Ronnie Seichrist
Advertiser: A. H. Robins Co. Inc.
- 6) AD, TV art: Jack Woodson
Agency: Larus & Brother Co.

Among the many ad centers around the country where art talent is creating is Richmond, Virginia. With an art directors club affiliated with the NSAD, Richmond has sponsored its 3rd annual exhibit to demonstrate "... how you, the Art Director or Artist, possess 'The Golden Pencil'."

Three New York ADs helped give an outside and impartial viewpoint to the judging: John Jamison, J. M. Mathes Inc.; Andrew Nelson, Hazard Advertising Co.; and Russell Hillier, Kastor, Farrell, Chesley & Clifford. Some of the show's award winners are shown here. Thalhimer's "the shoe is pointed" newspaper ad was judged best-of-show.



1)

There is a growing trend toward realism in advertising. I have been getting more and more assignments that have best been resolved by the use of non-professional models. I find this very fortunate since I dealt with realism as a photo-journalist and have always been an advocate of the documentary approach in advertising.

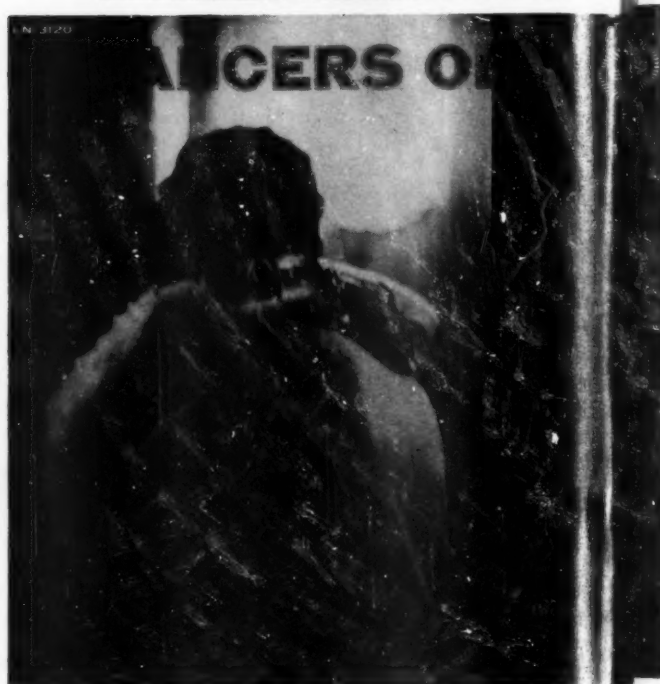
In some recent assignments the use of average people as models has worked out best. Specifically, in a CBS Radio direct mail piece called "Judgment by the People", Lou Dorfsman, the Art Director, wanted a group of average people to represent a cross-section of the radio listening public. I found that by just using people I knew, and people I searched for in restaurants, in the streets and parks, etc., I was able to portray the average citizen as he really is. This particular job would not have been as successful with professional models. After all, who looks more like a shoemaker than a shoemaker? It is true that many professional models have acting ability and can be cast for various roles, but there are those times when that little extra something can be had by going directly to the guy on the street to get it.

The one thing that I am most careful of is not to cast characters or oddballs merely because they would make startling photographs. I prefer to take an average person and through direction, get the expression and movement I require.

In spite of my enthusiasm for non-pros, let it here be said that I have been and will continue to be a good customer of the model agencies. But there are those assignments which specifically require non-pros, and proper casting and good direction can lead to some pretty exciting advertising photography. ●



2)



3)

FOR THE POSE THAT'S CONVINCING *hat's*

4)



5)



6)



7)



- 1) My rep was a natural for this one—she's always crying.
- 2) Instead of booking a model, I found this situation ready-made in a barber shop.
- 3) Young couple in dance hall were perfect for this album cover.
- 4) The grouchiest guy I know was perfect for this shot!
- 5) Little boy really felt like a cowboy when we surprised him with the complete outfit.
- 6) Relaxed housewife always listens to the radio with her cat and her knitting.
- 7) My friend Gil always enjoys a good laugh.

hat's believably real, use non-professional models

advises photographer Raymond Jacobs



Communication implies a message, a sender, and a recipient. If the communication is to be effective, the recipient must accept and understand the message as intended by the sender. This is true of a radio broadcast, a telephone conversation, a personal letter, a book, a poem, an advertisement.

Anything preventing the message from reaching the receiver or being properly understood by him is considered as interference. Such interference may be radio static, or a break in the TV video circuit, or the fact that the message is in French and the intended receiver understands only German. Or there may be a psychological attitude preventing the intended receiver from getting the message as intended.

This psychological interference frequently greatly reduces the effectiveness of the communication in contemporary advertising. To precisely aim the message psychologically on target the ad man can profit from the help of the psychologist. With current emphasis on the visual phase of advertising, on the illustration and design, and with ad managers frantically trying to justify their budgets by claiming definite results in terms of readership and sales, the teamwork of the psychologist and the designer are becoming an increasingly recognized and important factor in the business world.

It is with this in mind that Art Direction has invited Dr. Irving Taylor to discuss problems of aimed design monthly in the columns of the magazine, to better help art directors, and all ad men, understand the growing role of psychology as applied to visual communications.

Dr. Taylor was consulting psychologist for the New York Telephone Company, is Assistant Professor of Psychology at Pratt Institute, and is currently Associate Research Director and member of the executive committee of Research Advisors, Music Research Foundation. He is author of numerous articles in professional magazines, has lectured and taught at many universities, is a member of educational and psychological societies and the recipient of numerous prizes and awards, most recent of which is the 1957 annual medal from the American Association for the Advancement of Science for the best socio-psychological research of the year.

His articles in Art Direction will be concise and will be aimed at the professional advertising man. Their objective will be to help the ad man better aim the design of his ad and promotional material. The accompanying introductory piece explains the role of a design psychology in our economy.



AIMED DESIGN

by Dr. Irving Taylor

A designer may be highly skilled in producing designs which satisfy him but may lack the abilities necessary for gaining public enthusiasm. A psychologist may sense or empirically identify the important factors in taste but be incapable of actualizing these factors into tangible products. The designer and the psychologist have an obvious meeting ground.

Where, specifically, is this meeting ground? In five major functions of design (as well as art in general) there is mutual concern.

toward a design psychology

The first of these functions is the meaningful organization of a design. A good designer can intuitively produce satisfactory work—for the designer. Will the general public be similarly satisfied? The principles of Gestalt psychology (including proximity, similarity, continuity, closure, and contrast) and the principle of constancy become more meaningful to both the psychologist and the designer when they are put into tangible service. Too frequently the psychologist's understanding of these fundamental principles does not go beyond generalities. On the other hand, the designer has much to gain by consciously understanding and applying organizational principles.

The second function, involving communication is clearly of common interest to both designer and psychologist. Communication is meaningful only when the recipient is reached in a predictable manner. The recent developments in psycholinguistics, general semantics, and nonverbal communication are of inestimable value to the designer who intends to communicate to a public where great differences in interpretation of graphic symbols have developed between the latter and the former. Psychologists who are aware of common associations to abstract lines, shapes, and

*effective visual communication
is increasingly becoming
a dual effort of the designer
and the psychologist*

objects have the rudimentary information which designers must guess at. Increasingly, precision in communicating through design is becoming a joint concern.

Appreciation is the third function. What are the esthetic factors involved in a product that wins favor over its rivals? Identification of the psychological factors may provide the groundwork for successful designing. At the 1957 meeting of the American Psychological Association, an industrial designer, with the aid of a psychologist, presented a paper which showed how the cooperative efforts of the two specialties facilitated the work, and greatly improved the final product, in this instance package designs.

The fourth function is the act of creation itself. Work in this area has become quite familiar to designers in the past few years, and despite some questionable practices employed in "creativity" courses, results have frequently been convincingly successful. The basic premise is that creativity increases with understanding and deliberate utilization of the basic forces involved in the creative process.

A fifth function of design is expression, the impact of producing on the producer. The psychologist's interest here is in diagnosis and personality interpretations and is, therefore, only of heuristic value to the designer.

A design psychology gains its effectiveness only after the underlying factors are understood. The most important applications have always followed fundamental research. Of course the quality of results depends upon the resourcefulness of those involved. At worst, therefore, design psychology is merely another example of market research; at best it can evolve into a science of design—with the precision of the former and the satisfactions of the latter. ●

**KINDER TO
THE HANDS
THAN TO
THE EYES**



by Harry & Marion Zelenko

Of the ten illustrated boxes, there is only one using symbols directly associated with the cleaning agent within. The packages could contain any product. Each container is so similar to the other, they could all be produced by the same company.

Following are points noting some similarities:

- In six cases, the type has been treated three-dimensionally.
- All except one has the type either at an angle or askew.
- All but one uses tricky or modified lettering and in only two cases does it seem an improvement over the tasteful use of appropriate typography.
- All of the products use type in scale to be read from at least 50 feet away, even though the space between counters is usually a maximum of about 8 feet. The impact is wasted. They "scream" with equal emphasis. In an attempt to compete, the type has gotten bigger and bigger and louder and louder.
- Only one company has designed its package with a color somewhat keyed

to the feminine approach.

- Only three of the designs do not look "old-fashioned".
- Eight of the boxes use red.
- Nine of the boxes use blue.
- Six of the boxes use yellow.
- Five of the packages use red, yellow and blue together.
- Four of the packages say "NEW" on them although the packages have been on the market for at least two years.

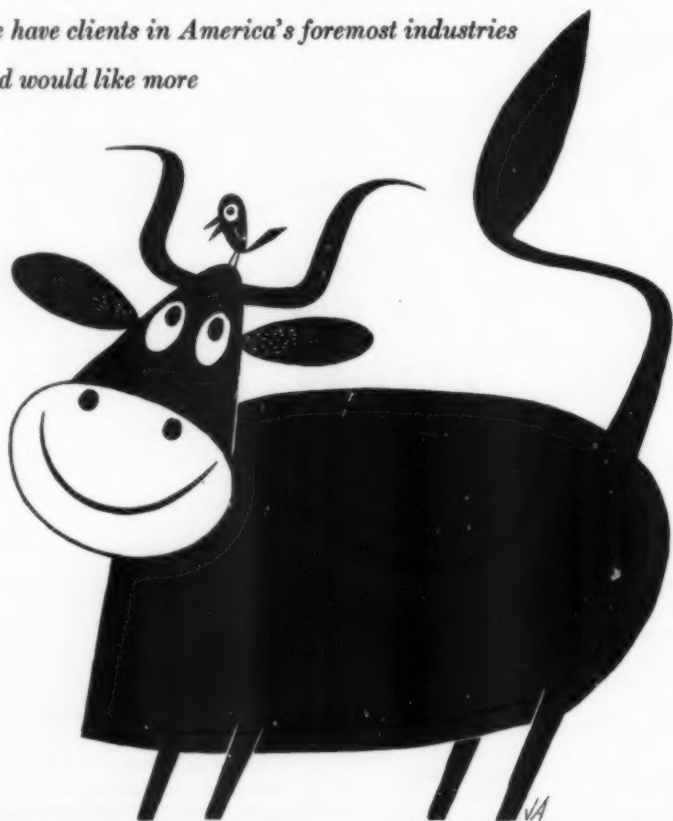
A housewife might go to the soap rack for a specific soap in response to advertising. However, getting her to the soap counter to buy Brand "A" is no guarantee that she will buy Brand "A". New approaches for better point-of-purchase sales must be considered. The designer can certainly contribute to sales by designing a package with more visual appeal, more personal identification and a more clear indication of what the package contains. A direct, tasteful design would have more impact than many of the existing packages by contrast alone.

ONE DAY A LITTLE BIRD called on an ox she admired but the ox paid her scant attention. Next day she called again...and on the following day...and on the day after that, but the ox practically ignored her. The little bird was very discouraged and decided to never call again. As she started to fly away the ox said, "Come again Friend."

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We have clients in America's foremost industries and would like more



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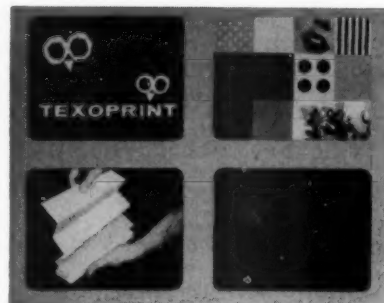
New advertising art group in the Wrigley Bldg.
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the **GUILD** for precise work
the **NORedge** for close work -- *both are*
steel drawing board edges

for data check with your dealer or write
NEAR-NORTH GUILD **chicago, ill.**

DESK SPACE AVAILABLE in large, pleasant studio for Retoucher, Illustrator, etc. Low 60's off Madison Avenue. Possible free lance work. TE 8-4010.

In Chicago



Kimberly-Clark's movie uses animation too

A new industrial motion picture for Kimberly-Clark's Texoprint, a new latex-impregnated printing paper, combines design animation and conventional live photography. Produced by Morton Goldsholl Design Associates, Chicago, the movie shows (upper right) textures in pen and ink sketch, color photography and design drawings, to indicate product's versatility of reproduction. Lower left demonstrated foldability, live photography. Top right, animation, for depth, and bottom right, animation for sharpness.



Color/photo design New corporate campaign
corporate campaign corporate campaign
for Chicago's General American Transportation Corp., by Chicago agency

Edward H. Weiss, uses color still-life photography in series of designs and moods plus a bold face Gothic headline for each of the industries served by GATX. Layouts remain same, copy theme points up a particular industry and General Transportation's service to that industry. This illustration is softened by blurred, warm and pale shades of purple-blue, yellow, some light red, light blue, tan, to establish warm, interesting mood for electronic materials naturally stark. Campaign runs monthly in full color in magazines reaching different kinds of management. AD: Art Meltzer. Photographer: Ralph Cowan. Creative Director: Lee King. Writers: Georg Bromberg, John Clayton.

Chicago clips

Chicago Photographic Guild's officers and directors this year: *Rudy Guttosch*, president; *Aaron Gordon*, first vice president; *Robert Petrole, Jr.*, second vice president; *Jerry Smolka*, financial officer; directors *Wesley Bowman*, *William Faivre*, *Allen Meyers*, *A. George Miller*, *Gene Stein* . . . *Irving Titel*, AD and vp at Sigman & Associates, has exhibit of his paintings, drawings, prints and mosaic panels at Pritchard & Roberts—to continue through May . . . Exhibition of recent paintings by *Edward Weiss*, head of his agency, was donated to Chicago Medical School . . .



**THE
FLAX
CO.**

ARTISTS' MATERIALS
DRAFTING SUPPLIES

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on the West Coast

Symbols of Commerce show in Los Angeles

First show of visual symbols to be held in Los Angeles will be the symbols of Commerce exhibition, March 15 through April 10, sponsored by the Association of Graphic Designers in collaboration with the University of California at Los Angeles. The exhibition is designed to give recognition to designers' ability to establish the character of an enterprise through visual symbols. Trademarks, letterheads, and integrated design programs, originated by southern California designers, will be on view. Judging will be by secret ballot, conducted by a jury of senior members of AGD. Details from Albert Strozer, Adtype, 916 N. Formosa, Los Angeles 46, Allen Porter, BRadshaw 2-7479, or Allen Lazarof, TExas 0-3100.

West coast clips

Galley West, new galley proof informal newsletter for *AD Club of San Francisco* and the *Society of Designers and Illustrators*, is edited by *Price Burlingame* of Kaiser Graphic Arts, 865 Isabella St., Oakland 7. He'd like newsletters from other AD groups . . . *Charles P. Allen and Associates*, new firm of advertising designers and consultants, now in Seattle, 1418 Northern Life Tower. *Chuck Allen* and wife *Willi* are partners—both came back to Seattle after 18 years in Philadelphia, where both were ADs with N. W. Ayer and Son, then headed ALFA Associates, ad art, pho-

tography and design group in Philly and New York . . . LA photographer *C. A. "Pete" Peterson*, whose first book, *Photography for Profit*, is now on sale, has another book out, *Unknown Beauties* (on beautiful girls across the country). Published by Trend Books—editor *Ken Bayless*, printed at California Roto . . . *Retouching Associates*, new firm for retouching color transparencies, duplicating them directly to layout size, founded by *Max Jaikin*, formerly head of his own studio in New York. Studios are at 7321 Beverly Blvd., Los Angeles, WEbster 8-2117. *Retouching Associates* also offers color assembly service, combining any number of transparencies into single unit for one shot reproduction by engraver . . .

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LACEY-LUCI PRODUCTS CO.
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WRITE FOR CATALOG AD

in Philadelphia



Largest GS exhibit The 34th Girl Scout convention, held in Convention Hall, Philadelphia, was the largest

the organization had ever sponsored, used 15,000 sq. ft. of space to explain in attractive, unique way the work of the Girl Scout organization, how each department operated in relation to another. Designed by GS exhibits director Salvatore A. Carbone, assisted by Leonard Lowy. Modular units, 4'x4'x18", formed within a square, and 9½'x8' message panels which were angled sometimes from top, sometimes from bottom for change of pace, formed basic components. Vermilion, burnt gold and turquoise were color themes. Illustration 1 uses graphic symbols of organization on ¼" masonite panels. Illustration 2 shows island unit 8'x28'. Note two units slatted (left) to exhibit items mounted on framed masonite, attached at 90 degree angle from slatted unit. Copy editors for project were Leila Freedberger and Pat La Liberté.



Trade ad adapts When AD William Wood of N. W. Ayer & Son was recovering from a major operation, his complete Caterpillar Tractor ad layout—including the Caterpillar yellow—was adapted by his group to become a get-well message. Repro proof was 2-color bleed spread, written in style of real ad, used photos of Wood in the hospital, trick combinations of photography and

artwork for cheerful look. Ad results? AD Wood returned to the job weeks earlier than expected.

Philadelphia Museum's 'Meet Our Instructors'

Work of more than 100 faculty members of the Philadelphia Museum School of Art was displayed in the Meet Our Instructors, 1958 show held at the college's galleries. Advertising design was exhibited by Raymond A. Ballinger, Sherman Hoefflich and Chuck Ax. Morris Berd, who headed faculty jury, had his oil, Japanese Yew Tree, selected by Joseph Carreiro and Jacob Landau for prominent exhibition. George Bunker, president of the faculty council, exhibited his prizewinning color lithograph, Landscape at Le Tholonet. Fabric designer, Jan Ozog, in charge of arrangements for the show, was represented by two silk screened fabrics.

New art form—collage of stained glass, fabric, wire and other elements embedded in plastic for 3D look—was shown by Libbie Lovett, instructor in advertising design, who evolved the effect with designer Foster Lott, Museum School graduate. Fashion illustrators Clarissa Rogers and Ethel Fletcher exhibited ad pieces based on their work. Paintings and graphics were also exhibited by Benton Spruance, Henry Pitz, Jerome Kaplan, Rita and William Barnett, Emlen Etting and W. Emerton Heitland. Also represented: fashion designer Theresa Maranzini, a satin ball gown; William Parry, a fountain built around form of a woman; industrial designer William Daley, ceramic of Madonna and Child; designer Richard Reinhardt, a table; sculptors Henry Mitchell, Aurelius Renzetti and Allen Harris.

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REPRESENTED BY WILLIAM A. MOORE • NANCY KELLY

the art director and

Author George Reinfeld, Jr. is vice-president of New York's Turck & Reinfeld Inc., is one of the leading producers of split fountain printing. Inquiries requesting further information about this process, or samples showing the effects it can achieve, will be forwarded to him.

SPLIT FOUNTAIN PRINTING

By George Reinfeld, Jr.

Split fountain printing is a method of reproduction with which the progressive art director must be familiar in order to be able to create and obtain effective printing for his clients. Stated very simply, it consists of using more than one color at a time in the press fountain to produce at least one color more than the rated color capacity of the press.

The process is not new. However, the results currently being obtained are new and startling.

In the past years few, if any, printing jobs were designed to take advantage of the process. To most designers it was unknown, and to the few who had heard of it, the results they saw did nothing to send them rushing off to their drawing board. To a great extent, this was due to a lack of interest on the part of most printers.

Today, however, this is changing. A constantly increasing number of artists are turning to it as they discover it is opening new avenues for them to attract visual attention and at the same time reducing the amount of their non-creative work.

More printers are becoming aware of the possibilities for increased business and are expanding their knowledge of the technical requirements.

There has been some comment to the effect that the process is limiting to the artist. Certainly it cannot be denied that there are definite limitations, but what reproduction process doesn't have some limitation attached to it? Rather than look at the limitations—though it is necessary to know what they are—the intelligent thing is to capitalize on the advantages the process offers. A few of these advantages are the ability to in-

crease the use of color without a corresponding increase in cost, the use of purer colors rather than screened colors and overprints, and the creation of effects that cannot be duplicated by any other process.

Let's take a look at the mechanical side of the process for a moment. What is split fountain printing? It is the running of more than one color at a time on a single color press; the running of more than two colors at a time on a two color press, etc. Remember that a printing press normally carries only one color of ink in its fountain. This fountain is a trough that covers the width of the press. Naturally, if the press is a multi-color one there is more than one fountain, but each will still only carry a single color. The ink is mechanically delivered from this fountain to a series of rollers that revolve and oscillate in

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order to distribute ink to the printing plate or blanket.

When a split fountain job is to be run, this fountain is divided into smaller compartments—the number to be determined by the number of colors the artist has built into his layout. This division is accomplished by metal dividers which form ink-tight chambers. Into each chamber, ink is placed which corresponds to the one the artist has indicated. Then, depending upon whether a blended, airbrush type of effect is required or whether the colors are to remain separated, other adjustments are made and other equipment added to the press.

It may be obvious at this time that the colors must travel on the press in a straight line and onto the paper in the same manner. This is true, and this parallel layout of color is one of the limitations referred to. However, even here there are ways to get around this problem if the job is properly designed, so that strange as it may seem it is entirely possible for colors to actually overprint each other even though they are coming out parallel.

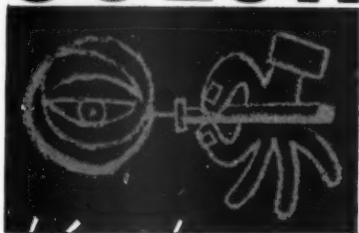
Split fountain printing has a great advantage on jobs where airbrushing is normally required to get a blending effect. Any other process would have to reproduce this by screening, but not split fountain. A solid line plate is all that is required since the inks themselves are sufficiently fluid to flow together to form a natural blend which far outshines the results obtained by breaking the pattern up with dots. And it is far less expensive to the client.

This is easily seen on the reproduction of a color spectrum. Normally a set of four color process plates and four impressions would be required. Split fountain requires one line plate and one impression.

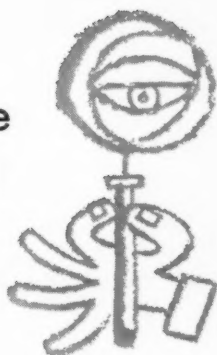
This process requires very close cooperation between artist and printer, especially if the full advantages of the method are wanted. It is not enough to simply design a piece of printing for the basic process. It must be done in coordination with the printing equipment available in the plant where the job is to be produced.

Full knowledge of the process by the art director will enable him to decide

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AND PASTE



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AT A
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split fountain

(continued)

that when the budget says two colors he can plan for three, four or five and still stay within his figures. This does not mean that split fountain printing in five colors costs exactly the same as a two color job. It does not, but the difference is so slight as to make the increase negligible. The difference in cost is in the preparatory and color matching time. Obviously, it will take twice as long to match four colors as it will to match two. There will also be some additional time required to set up the necessary press attachments.

Any art director is more valuable to his clients and artists if he is in the position to decide when and where he can use split fountain printing to obtain increased color without increased costs and work. And further, when he is in full command of the process, he will be able to visualize when and where the process will be able to give him unusual effects; effects unobtainable by any other printing process.

Certainly with the knowledge today's printers have of the mechanics of the process and with the control they are able to exercise over it, split fountain printing is a field that should be fully and intelligently explored by all art directors who are interested in progress.

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Cover designer



Those who know him well call him "BJ". He's young, a talented designer and the Robert Brownjohn in Brownjohn, Chermayeff, & Geismar, New York design firm. BJ studied architecture and product design at the Institute of Design, Illinois Institute of Technology, was an architect-planner for the Chicago Plan Commission, became an instructor in architecture and design at IIT.

In New York he was a designer in the office of George Nelson before helping form BC&G. He teaches advanced advertising art at Pratt Institute's Evening Art School.



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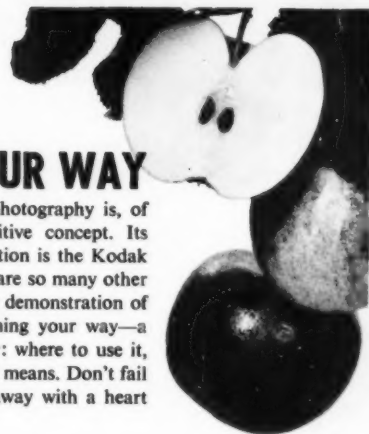
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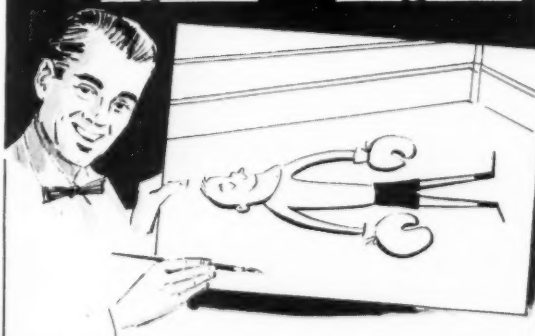
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Chicago.....	Hotel Sherman.....	April 22, 23
Minneapolis.....	Radisson Hotel.....	April 29
Seattle.....	Olympic Hotel.....	May 7
San Francisco.....	Sheraton-Palace Hotel.....	May 13, 14
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NEW NEG PAPER DOUBLES COPIES: Copease Corp. reports new negative paper by Agfa plus use of Copease photocopiers reduces costs of multiple photocopy reproductions. The new paper makes two positive black-on-white copies from every neg, without special developer or change in exposure dial settings. Details from Copease, 425 Park Ave., New York 22.

SELF-ADHERING COLOR SHEETS: Use of Cello-Tak's self-adhering transparent acetate sheets shows what art looks like in color before seeing color proofs. The sheets come in 52 transparent colors, all matched to standard printing inks. Also includes gold, silver and six daylight fluorescent colors. All supplied on matte finish acetate, which takes pen, ink and color smoothly. Sample plus illustrated brochure from Cello-Tak Lettering Corp., 131 W. 45 St., New York 36.

DI-AZO-TAK: A new diazo sensitized film for production of direct positive transparent copy on clear pressure sensitive foil. Can be used on any ammonia vapor diazo type equipment. Eliminates application of glue, cement or other adhesive when using reproductions—the reproductions in this case are produced from a master drawing in as many copies as desired, directly on the foil. Available from blueprinters and franchised dealers. Chart-Pak, Leeds, Mass.

ORIGINAL PRINTS FROM BURR: Burr Gallery's creative graphics department offers original prints by contemporary artists. Catalog lists and illustrates pieces—lithographs, aquatints, linoleum prints, etc. From Burr, 108 W. 56 St., New York 19.

DUN & BRADSTREET BOOKLET: Facilities of Dun & Bradstreet described in booklet from the company's executive offices, 99 Church St., New York 8. Also, a new booklet, Opportunities for Growth in Small Business, available from J. Wilson Newman, President, Dun & Bradstreet, same address above.

LIGHTING FOR COLOR APPRAISAL: Research and Engineering Council of the Graphic Arts Industry has special report, Lighting for Color Appraisal in Graphic Arts, recommending appraisal procedures and specifications for standardized viewing light. Illuminating Engineering Society co-sponsored the study. Information on availability of report from Research and Engineering Council of the Graphic Arts Industry, Inc., 5728 Connecticut Ave., N. W., Washington 15, D. C.

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what's new

NATIONAL STUDIOS CATALOG: Complete services of National Studios—supplier of slides to motion picture, advertising, industrial, television fields—are described, illustrated in cleanly designed, red, black, blue and white flat folder. Services described concisely, illustrated lightly include preparing art for tv, hot press, slides, telops, crawls, flips, enlargements, mailing, free pick-up and delivery, etc. Catalog from National, 42 W. 48 St., New York 86.

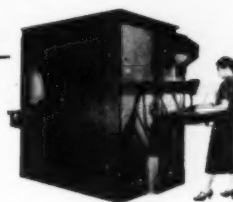
REFLECTIVE POSTER PAPER: Minnesota Mining and Manufacturing Co.'s new Reflecto-Lite brand reflective paper lasts up to 90 days, has surface coated with optical system which reflects beams of approaching headlight, making reflectorized portions of signs visible up to one-quarter mile away. Comes in white, blue, yellow and green. Details from Dept. R7-414, MMM, 900 Bush St., St. Paul 6, Minn.

PORTABLE DRAWING BOARD: A new precision drawing board, The Graphostat is portable, plastic, molded of high impact polystyrene, weighs less than eight ounces, made by Leslie Creations, Dept. 801G, Lafayette Hill, Pa. Comes with two transparent plastic triangles, each 30/65 and 45 degrees, recessed clamps, retractable straight edges, overall size 9 3/4 x 12 1/4 inches. \$4.95, plus 50¢ postage and packing charge.

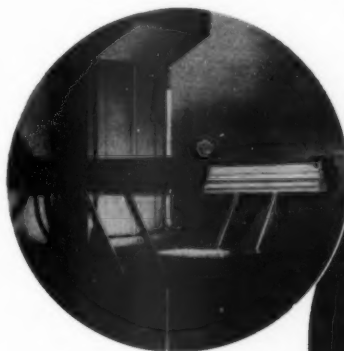
VARIGRAPH LETTERS: A new 30-page free catalog from Varigraph Co., Madison 1, Wis. describes the lettering instrument which is a compact, flexible tool which letters in the 4 point to 72 point range. Lettering is done on direct image plates for offset duplicating. Over 600 sizes of alphabets can be set from a single master alphabet by use of two dial controls, say manufacturers. Variety of template styles also available.

METALLICS, FLUORESCENTS SPRAY: Du Pont Freon propellant used for dispensing pressure in containers has made possible new push button spray cans of iridescent metallic finishes and fluorescent colors. Both come in eight colors. Spark-L Iridescent Metallic Finishes are produced by Illinois Bronze Powder Co., 2023 S. Clark St., Chicago. Velva-Glo Qwik-Spray Sun-Tested Fluorescent Colors come from Radiant Color Co., 830 Isabella St., Oakland 7, Calif.

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trade talk

ART DIRECTORS BOSTON: Leo Harrington upped to

associate AD at Hoag and Provandie . . . CHICAGO: **Norman Houk**, art supervisor at Leo Burnett Co., now vp, art . . . **Charles G. Torsian**, new AD at Edward H. Wiess & Co., was designer with O'Grady & Payne . . .

Frank J. Westbrook upped to vp and creative director, Chicago office, Rutledge & Lilienfeld . . . KANSAS CITY: First artist to be named to the board at Potts-Woodbury is **Paul N. Horstman**, vp in charge of layout and creative art. He's one of the judges for Chicago AD club's outdoor show . . .

MINNEAPOLIS: **E. Williams Burke**, exec AD of Campbell-Mithun, is now also a vp . . .

NEW YORK: **Kelly, Nason, Inc.** elected exec AD **Roger Joslyn** a vp. He's a member of the New York AD club, won awards in travel promotion . . . **Santo Calapai** left Franklin Bruck for Burke Dowling Adams . . . **Al Sherman**, associate AD at NBC-TV, teaching advance course, Advertising . . . Design Review, at Pratt Institute evening school . . .

Jake Goodman, left Saks Fifth Ave. for AD post at Warwick & Legler . . . **Caroline Fleischer**, who founded and ran the art department division of Walter Lowen Placement Agency for the past 14 years is no longer with agency. The art department has been closed . . . PHILADELPHIA: **Richard Cummins** now creative director at Erwin, Ruthrauff & Ryan, and layout artist **John Bythrow** succeeds him in former post as AD . . .

SAN FRANCISCO: Senior AD **Robert Clos** now also a director of Wenger-Michael . . . **Jack E. Davis**, with John O'Rourke Advertising for three years, now AD. O'Rourke has merged with Clayton Advertising of Modesto. **Herb Heidinger**, leaving AD post at West-Marquis' San Francisco office, becomes O'Rourke's director of creative services. **Gretchen de Col** is production mgr. of firm . . .

ART & DESIGN ANN ARBOR, MICH.:

University of Michigan opening on April 17, the most comprehensive exhibit of **Mexican art** ever to be seen in this country during the past 17 years (since Museum of Modern Art show in New York, 1940). Exhibit, co-sponsored in arrangements by other museums, opening to be accompanied by four-day symposium on Mexican art, architecture, music, literature, theatre and the dance, April 18-21. Show on exhibit at galleries of **Museum of Art, Alumni Memorial Hall**, until June 14, was organized by **Charles H. Sawyer**, director of Museum of Art, **James B. Griffin**, director of Museum of Anthropology, and **Harold G. Wethey**, professor of fine arts . . . CARBONDALE, ILL.: Designer **Elsa Kula's** new address, 1004 W. Walnut St. here, (or in Chi-

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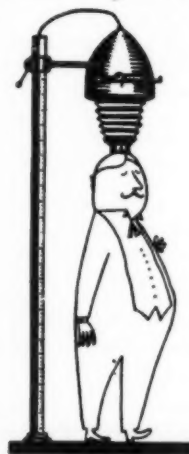


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trade talk

cago, 154 E. Erie St.) announced in the usual unusual Kula way—color folder using all design elements . . . **CHICAGO: Society of Typographic Arts** to hold **Design in Chicago Printing Exhibition** April 11-May 18, Art Institute. AD **Hayward Blake** of Ekco-Alcoa Containers, chairman of the exhibit. Jurors: **John Breunig**, AD Foote, Cone & Belding, Chicago; Designer **Louis Danziger**, LaPuente, Calif.; **George Krikorian**, promotional AD, Look magazine, New York . . . **Robert Sidney Dickens**, designer and president of Dickens, Inc., has been elected to the Board of Governors, Food Packaging Council . . . **Gerard J. (Jim) Guarch**, is new art supervisor at Leo Burnett. He was in same post with Beattie Associates, New York . . . **At Art Institute of Chicago:** to April 30, prints by **Renoir**; to April 27, **American Historical Staffordshire Pottery**; to June 30, **Oceanic Art** . . . **CINCINNATI: Jack Willard**, who developed methods of painting with Formica inks, heads art in new Decorative Art Dept. at Formica Corp.—the department was set up to execute special formica patterns, paintings, murals upon special request. Sample art kits from Formica, 4614 Spring Grove Ave., Cincinnati 32 . . . **CODY, WYO.: Coe Foundation** has donated collection of 110 sketches by **Frederic Remington** to Buffalo Bill Museum. Remington's art forms theme for Old Sunny Brook bourbon's Old West campaign . . . **METUCHEN, N. J.: Blenfang Paper Co.** completed new offices, additional area to plant which produces artists' papers . . . **LOS ANGELES: Cal Freedman** of Cal-Art & Associates designed the "Cocktail Announcement" for Catalina, Inc.—chosen by Graphis for distribution in International Samples Service . . . **Elgin Davis Studios** established scholarship in advertising design at **UCLA**. It will be granted yearly to a senior or graduate student. Scholarship committee: **Laura Andreson**, professor of art and acting chairman, art department; **Tom Jennings**, associate professor of advertising design; and **Don Chipperfield**, instructor, all of UCLA; and **Elgin Davis** and **Lance Turner** of Elgin Davis Studios . . . **Carson/Roberts/Inc.'s** campaign for Phil Rose sportswear using the 1920s and art style of **John Held, Jr.** as theme . . . **MINNEAPOLIS: Ray Mithun**, president of Campbell-Mithun, presented \$100 purchase awards to top winners in agency's sixth annual show. Award winners: AD **Donald (Pete) Bastiansen**, popular vote, first place. **E. Williams (Bill) Burke**, exec AD, professional jury vote, first place . . . **NEWARK: Ceramic Leagues, Inc.** of Newark planning professional ceramic exhibit to be part of Eastern Ceramic Hobby Show, Asbury Park, May 8 through 11. Certificate of Merit will be awarded to each piece accepted. Applications from Middlesex Ceramic Studio, 519

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trade talk

Rutgers Ave., Hillside, N. J., Chairman of Professional Ceramic Exhibit... NEW YORK: Society of Illustrators March 29 meeting of Art Career Clinic will be on Art Direction as a Career. To be led by **Juke Goodman**, AD, Warwick & Legler; **Howard Muncie**, AD, Foote, Cone & Belding; **Herbert Greenwald**, AD, exec AD, Amos Parrish & Co. . . . **Carla Kenny**, fashion illustrator, and **Alvin Pimaler**, men's fashion illustrator, will lead the April 12 Careers in Fashion Art. All meetings Saturdays at 10:30 a.m., SI auditorium, 128 E. 63 St. . . . Architect **Philip Johnson**, who was first director of the department of architecture at Museum of Modern Art, has been elected a trustee . . . **Tony Paul's** new son brings his offspring total to four, evenly divided . . . **Art Students League** officers are **Arthur J. Foster**, president; **Edith Jay**, women's vp; **Francis J. Barber**, men's vp . . . **Len Steckler's** new, large skylight studio at 33 W. 67 St. is surrounded by 100-foot backyard. He'll do both illustration and photography . . . **Harold Sosnow** back to New York (from G. F. Sweet & Co. agency, Hartford) at 673 Fifth Ave., seventh floor penthouse, PL 5-1170, to offer complete layout and production. He's former AD of Lewin, Williams & Saylor . . . Industrial designer **Eric de Kolb**, president of **Eric de Kolb, Inc.**, 20 E. 53 St., will review ideas on packaging, displays, etc., with trade representatives, Tuesdays, from 10 a.m., in his office at Coty (where he's been consulting AD since January 1957) at 423 W. 55 St., sixth floor . . . **George Kattan's** now a vice president at Chenault Associates. Was art rep there . . . **Rockmore Co.** plans to hold Saturday Talent Search early every year—artists, photos, or their reps, may submit samples, 10 a.m. to 3 . . . **Bourges** mailed a "Bourges Autograph" by **Frederick Franck**, flashing yellow, blue and red Times Square Toccata . . . **Abriel Lamarque** teaching company publication layout at NYU evening school . . . **Princeton Print club** has issued **Jo Low's** The Burning of Nassau Hall, 1802 . . . Individually designed folders by **Vince Mastropaul**, GE AD, and **Frank Mayo**, supervisor of creative art, Monogram Art Studio, are developed as catalog for General Electric high fidelity components . . . **Frank Caglia**, formerly on design staff of **Harry and Marlon Zelenko**, now PFC with 7th Cavalary, had exhibition of his watercolors on Korean life on view at Seoul Area Command library, then on two-month tour of Korea . . . **Mosaques, Ltd.** developed process using oil colors to produce mosaic studies in quantity. First such use was display for Regal Shoe Co., a 6'7" backdrop of Italian leather craftsman, will be used in all Regal stores this month . . . **Bob Fraser** has returned to New York and Ingersoll Studios where he's design director . . . Paintings and oils by **Robert**

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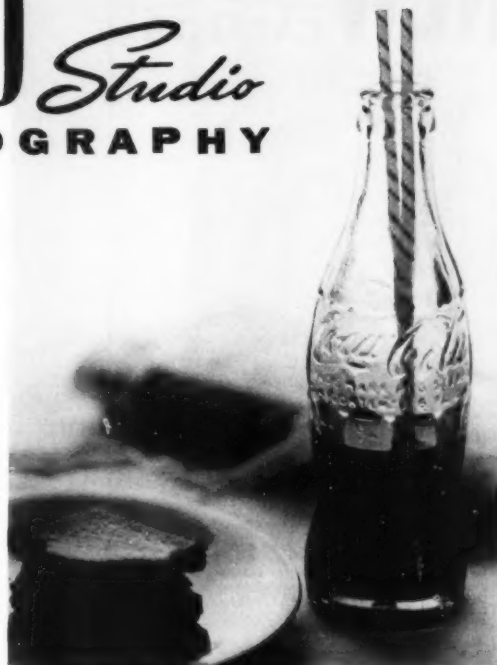
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trade talk

Shore. illustration instructor at School of Visual Arts, will be on exhibit March 17-April 4 in the school gallery, 245 E. 23 St., 10 a.m. to 9:30 p.m. Tues., Wed., and 10 a.m. to 3:30 Thurs. and Fri. . . **Six Centuries of German Prints**, the printmaker's art from 15th century to present, on view in third floor Print Gallery of **New York Public Library**, Fifth Avenue building, through April 18. **Karl Kup**, chief of art and prints divisions, who arranged show, said exhibit staged because of great interest now resulting from recent shows of modern German art concentrating on expressionism . . . **Museum of Primitive Art**, 15 W. 54 St., selected 35 masterpieces of North American Indian art (from museums all over the country) for exhibit in the United States Pavilion, **Brussels World's Fair**. Museum's vice president **Rene d'Harnoncourt** is an internationally known authority on primitive art . . . Exhibit of paintings and drawings from American and European collections of the work of Georges Seurat, at the **Museum of Modern Art**, March 26-May 11. Show was assembled by **Daniel Catton Rich**, director of the Art Institute of Chicago, and was on view in Chicago in January. Modern's opening a **Juan Gris** show April 2, to last til June 1 . . . **Meltzer Gallery**, 38 W. 57 St., has 65th birthday exhibition of metal prints by **Rolf Nesch**, through March 29 . . . Prints of New York and American history on view at **New York Historical Society**, Central Park West at 77th St., to April . . . Prints by **D. Seidler**, at Wittenborn & Co., 1018 Madison, March 29-April 12 . . . **OAKLAND:** **Oakland Art Museum** curator **Paul Mills** announces principal winner in Painters' Annual Exhibition was **Fred Martin**, who won Gold Morrison Medal, the Guest of Honor one-man show for this year, and a Women's Board Purchase award. He's registrar on the museum staff and chairman of the Artists Council, San Francisco Art Association . . . **Radiant Color Co.** has increased floor space by nearly 50 percent—because of advertisers' increasing use of their fluorescent products . . . **PHILADELPHIA:** At **Philadelphia Art Alliance**, through March 23, **W. Collins Thomas, Jr.**, oils and ink drawings; through March 30, enamels by **Karl Drerup**, **Doris Hall** and **Kalman Kubinyi**. **Oppl Untracht**; through April 2, **Gerardo Belfore**, watercolors and prints; **Young Illustrators**; watercolors by **Mac S. Fisher**; March 26-April 20, paintings, experimental lithographs and typography by **Eugene Feldman** . . . **Wilcox-Walter-Furlong Paper Co.**'s new home is at 54th St. and Grays Ave. They supply fine papers for commercial and graphic art . . . **SAN DIEGO:** **James Boynton: Design** has published first in series of portfolios. He's at 4310 Hill St., used to be

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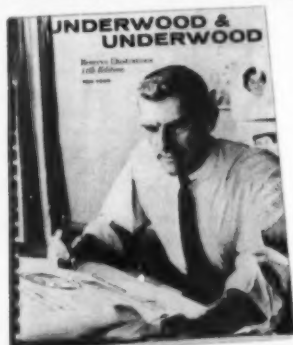


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trade talk

chief of art direction at Convair-Astronautics . . . SAN FRANCISCO. **Richard N. Meltzer** agency campaign for Totkins, a disposable bib for babies, using clean, sharp design incorporating photography of be-Totkined infant, for trade books. AD, **Richard Lemen**, copy, **Dennis Altman** . . . WASHINGTON: **Gloria Kamen**, who lives in suburban Kensington, Md., at 4003 Halsey St., did Betty Crocker's Cookbook for Boys and Girls. She free lances for Washington and Baltimore . . . **Fourth International Hallmark Art Award** collection at the **Corcoran Art Gallery**, March 28-April 27 . . . **Sanders, Noe & Kirwan, Inc.**, used to be known as MacLeod, Sanders, Noe and Kirwan. New officers: president **Bernard B. Sanders**, vice president **Hulon O. Noe**, and secretary-treasurer **Robert J. Kirwan**.

PHOTOGRAPHY Photographic headquarters at the **Brussels Universal and International exhibition** April 17-Oct. 19 will be the new **Kodak** building. Kodak will help tourists, offer information on everything . . . **United Press Associations** has appointed **Roy Mehlman** sales manager of the commercial photogra-

phy division—he's been an account exec for the division the past five years . . . Photographers are invited to send examples of recent work for consideration for inclusion in the 1959 edition of **U. S. Camera**. Editor and publisher **Tom Maloney** notes deadline for prints—not larger than 11x14—is May 15, 1958. Publication date of the annual September, 1958. All entries must have photog's name and address on back, have return postage be addressed to Editor, U. S. Camera Annual, 9 E. 40 St., New York 16 . . . **Eastman Kodak** sponsoring color photography exhibit April and May in a dozen major cities, after opening in New York. To emphasize versatility of color neg system.

TV-FILMS Latest in the series of **Seeing Sound** movies from **Ted Nemeth Studio** is **Mood Contrasts**, which uses actual pictures of sound superimposed on abstract backgrounds. Prints of the movie, electronically animated, are available, color and sound, in both 16mm and 35mm through either rental or sale. Details from **Ted Nemeth**, 729 Seventh Ave., New York 19 . . . **Fred A. Niles**, president of **Cross-Country**

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Network, Inc., producers of new tv-film series for rural areas, reports the program is first sponsored by a national company, and designed specifically for specialized segment of national audience. Charles Pfizer & Co. bought 902 spot announcements through agency Leo Burnett . . . **Robert Lawrence Productions**, New York, has named **John Gilmour** staff director. Most recently he was producer-director for Pathe Pictures, New York . . . Other appointments at Robert Lawrence: **Peter H. Cooper**, former production manager of UPA-New York, now manager of animation operations at RLP; **Glenn Botkin**, former producer in tv commercial dept., Compton Advertising, now production supervisor at RLP . . . **Goulding-Elliott-Graham** opened its own animation studio to be known as **Gifford Animation** and managed by **Lewis Gifford**, formerly with J. Walter Thompson . . . Leo Burnett Co. has elected two new vps in tv commercials dept. They're **Don Tennant** and **Jack Hirschboeck**. Tennant, tv copy supervisor, now heading new project for experimentation in new forms, techniques. Hirschboeck, tv copy supervisor, leading new training and development program . . .

Bob Wickerham, former head of TV Spots, Inc. in Hollywood and Chadwick, Inc. in New York, now tv copy supervisor and an animation director at Burnett . . . **Chet Glassley**, formerly president of Five Star Productions, Inc., Hollywood, now on the staff of **Gordon Minter**, vp in charge of film production, Burnett-Hollywood. Glassley to star in Burnett's preproduction story-board plan . . . **Werner Michel**, vp in charge of tv/radio for Reach, McClinton and president of the agency's tv commercial production subsidiary R/M/C Productions, has been elected an agency director . . . **Earl Klein** and **Animation, Inc.**'s suit for \$250,000 against **Mike Todd**—trial date March 18 . . . **Torben Johnke**, ASC, a producer and cameraman in Denmark and the United States for 17 years, now head of photography at **Robert Laurence Productions** . . . **Hal Roach, Jr.** and **Westin-Rush Productions**, both of Hollywood, planning to go subliminal in a feature length movie—for entertainment, not commercials. **Dr. Richard Barthol** of UCLA psychology department helping writer **Bedford McColin** Jr. on the science-fiction story about extra-sensory perception.

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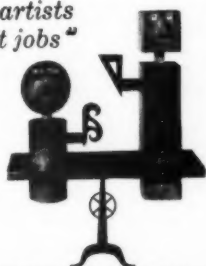
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booknotes

ON ART AND ARTISTS, Auguste Rodin.
Philosophical Library. \$6.00.

A reprinting of the Rodin conversations with his Boswell, Paul Gsell, including his comments of the masters. Includes 64 illustrations. Indexed. In defense of art vs photography, Rodin said, "It is the artist who is truthful and it is photography which lies, for in reality time does not stop." The book is full of such Rodinisms on beauty and art.

THE CHALLENGE OF MODERN ART, Allen Leepa.
Yoseloff. \$7.50.

A lucid explanation of modern art, what it does, its background, tensions, colors, etc. Book is readable, illustrated, and includes comments by many distinguished artists and critics. The author is a professor at Michigan State, had studied with Moholy-Nagy, Kepes, Hans Hoffman, Abraham Rattner.

MODERN PUBLICITY, 1957-58, Frank A. Mercer,
Editor. Studio Crowell. \$10.00.

The 27th annual issue includes more than 1000 illustrations, with more than 100 in color, of outstanding advertisements and promotions from all over the world. The printing quality is good, so that even the smaller illustrations convey their message. Illustrations are from 33 countries and represent posters, newspaper and magazine ads, direct mail, letterheads, showcards, packaging, wine labels, record sleeves, trade marks. All pieces are fully credited and indexed.

editorial

(continued from page 5)

the ADC, NY.

Garrett P. Orr has been with Outdoor Advertising Inc. for more than two decades. He's also had agency and newspaper experience, studied at Chicago's Art Institute. Active in the ADC, NY since 1943, was program chairman of the 1st Visual Communications Conference.

Peter Robert Palazzo: Jan. 31 resigned as AD of I. Miller (wholesale and retail) to become advertising and visual director of Henri Bendel, he studied at Cooper Union, was an associate AD for the publications branch of the Department of State, working on "Amerika"; associate AD for "Quick" magazine, and is a freelance consultant in the furniture and fashion fields.



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ANNUALS

156. **International Poster Annual, 1957.** Edited by Arthur Niggli. A cross-section of poster design ideas and art the world over. Large, well printed illustrations of 500 posters from 20 countries plus critical analysis of trends by three authorities. \$10.95.
162. **Graphic Annual 1957/58.** Walter Herdeg & Charles Rosner. 813 crisply printed illustrations of the years best in art and design in every media from every country. A visual idea file, informative, stimulating. \$14.00.
163. **The Penrose Annual, Vol. 51, 1957.** Edited by R. B. Fishenden. A rare combination of information and beauty. Reviews the year's technical developments in the graphic arts. \$9.50.
165. **36th Art Directors Annual, 1957.** The 36th show of the New York Art Directors club, in permanent form. Book is bound in brown cloth, gold stamped, and comes in durable slip case. Designed by Nelson Gruppo with the assistance of Edward G. Infurna. Lettering by Harold D. Vursell. \$12.50. (Also available, the 35th Annual. Order number is 146. \$12.50.)
171. **U. S. Camera 1958.** Edited by Tom Maloney. Special recognition to advertising photography with special section of 15 pages of best of year, chosen by New York AD club. Also, color photography, portfolios by leading photographers, special reports on rockets and missiles, other special subjects. \$8.50.
172. **Modern Publicity, 1957-58.** Frank A. Mercer, Editor. Over 1000 illustrations, more than 100 in color, of outstanding ads and promotions from all over the world. All pieces are fully credited, indexed. Everything included, from trade marks, labels, through record sleeves, packaging, direct mail, as well as news and magazine ads. \$10.

ART

154. **Art Archives.** Edited by Harry C. Coffin. Over 500 line illustrations of historic periods, events, activities, persons and places, all for unrestricted reproduction in advertising and publishing. An introductory page lists aids on how-to-use, for example, for line reproduction in black, in color, with overall screen in one color, etc. An alphabetical cross-reference index is included before the main body of spiral-bound coated paper pages. \$10.
155. **Art Directing.** Nathaniel Pousette-Dart, editor-in-chief. A project of the Art Directors Club of New York, the volume contains 13 sections on various phases of art directing, each section comprising several short articles by authorities on specific subjects. Each section was designed by a different AD. Agency and company execu-

tives, copywriters, as well as art directors are included in the 70 contributors. Over 400 pictures are included in the book's 240 pages. Of aid: a glossary of AD and advertising terms, a bibliography and an index. \$15.

164. **Rendering Techniques for Commercial Art and Advertising.** Charles R. Kingham. Author, in the field over 37 years and now with BBDO, New York, includes demonstrations, visual helps, professional samples, information on rendering in all media, comprehensives shown in all the stages of development. \$13.50.

167. **Ben Shahn, His Graphic Art.** James Thrall Soby. "Philosophical implications of his art" discussed, also techniques, content, plus artist's professional history. More than 100 reproductions, eight pages in full color. Chronology, bibliography. \$10.

169. **300 Years of American Painting.** Alexander Eliot. A tremendous project by Time, Inc. which for the first time correlates American painters and their art with the historical development of the country. Time's art editor describes the artists, their work, personal histories. AD Michael J. Phillips. 250 full color plates. \$13.50.

LAYOUT

137. **Layout.** Raymond A. Ballinger. Covers all creative aspects of layout, discusses design theory. Should appeal to ADs, artists, and students. Author of *Lettering Art in Modern Use*, Ballinger feels that printed page is still most valuable means of communication. A practicing layout designer, he is director of the department of advertising design at the Philadelphia Museum School of Art. Examples from 66 ADs and art editors are given, as well as numerous examples of the work of artists, designers, photographers. \$15.

PHOTOGRAPHY

166. **American Society of Magazine Photographers Annual.** Edited by Jerry Mason. Thirty-six leading photographers selected their own favorite picture stories, wrote their own comment. Albert A. Squillace, AD. Cover design by Eve Arnold. \$4.95.
170. **The Focal Encyclopedia of Photography.** This 1298-page (not counting 32 pages of introduction) reference work, takes the place of a complete library in the field. P. C. Poynter

was the art editor. Alphabetically arranged, loaded with graphs, diagrams, b/w illustrations. \$20.

PRODUCTION

138. **Type Identification Chart.** A complete type chart, printed on a series of circular movable graphs. This chart also helps the user to acquire a better knowledge of actual characteristics of groups of type faces and of their essential differences. \$1.

TELEVISION

152. **The Television Commercial.** Revised and Enlarged Edition. Harry Wayne McMahon. The author, a tv commercial consultant, was vp in charge of tv commercial production and a member of the creative plans board at McCann-Erickson, New York. His book discusses all phases of television commercials and uses examples of actual jobs to illustrate points. \$6.50.
173. **Television Production, the TV Handbook and Dictionary.** Harry Wayne McMahon. Working tool explaining 16 basic operations in tv, and language of the field. More than 2000 terms defined. Chapters included on live tv, film, lighting, camera, art, titles and scenery, animation, film and processing, optical effects and special effects, etc. \$7.50.

GENERAL

79. **Commercial Art as a Business.** Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.
159. **How to Predict What People Will Buy.** Louis Cheskin. Analysis of motivational research, what it is, how it works, what it means to advertising. \$5.00.
160. **Motivation in Advertising: Motives that Make People Buy.** Pierre Martineau. A thorough analysis of the consumer as a human being: how he behaves, why he buys, what factors in advertising actually influence him. How emotions overrule logic, how to appeal to emotions, the role of semantics and symbolism in influencing purchases. \$5.50.
161. **A Dictionary of Contemporary American Usage.** by Bergen Evans and Cornelia Evans. A reference classic in the making. Up-to-the-minute and American companion of the old standby, Fowler. Factual as a dictionary yet crammed with wit, makes working with words a pleasure. \$5.95.

ART DIRECTION

43 E. 49th Street, New York 17, N. Y.

Amt. Encl. \$

Please send me, postpaid, the books corresponding to numbers circled below.

79	137	138	146	154	155	156	159	160	161	162
163	164	165	166	167	169	170	171	172	173	174

3/58

All orders shipped postpaid. No C.O.D.'s. Add 3% sales tax with orders for New York City delivery. Payment must be made with order.

Name _____

Firm _____

Address _____

City _____

Zone _____

State _____

If you want a book not listed, send your order and we will try to get it for you.

to avoid the obvious

to avoid the obvious...
new approach to
tv commercials suggest
innovations with sound and
sight, question how creative
we really have been to date

(Author Jack Baxter is Vice President of Chicago's Earle Ludgin & Co. The following article is based on a talk he gave at the 4A Convention this past Spring.)

How about new sounds?

Mr. Baxter reminds us that half of TV is sound, that off-beat sound, such as a foreign language sound track, sounds of nature, uncommon voices or instruments or rhythms, can do much to get and hold attention, to achieve uniqueness, to make the commercial a conversation piece. He suggests that you experiment with off-beat sound tracks as a means of developing a commercial that avoids the obvious by avoiding the sound-alikes.

Animation with depth

Look-alikes often result from all animated cartoons moving in only two directions, left or right. How about more up and down, and better still, how about forward and back, really zooming toward or away from the viewer?

Achieving a third-dimensional effect in TV animation is also possible, thanks to the multiplane camera technique developed by Walt Disney.

Viewing facts

The average viewer, Mr. Baxter reports, spends 5 hours 42 minutes at his television set each day. This according to Neilson. That means he's exposed to 420 commercials per week, with some 2500 scenes or pictures. This adds up to 5 hours and 8 minutes of commercials each week.

This is a wearying total and makes it no wonder that viewers walk out when commercials go on. To lick this viewer resistance to commercials the commercials must be exciting, must avoid the obvious, must avoid the look-alike and sound-alike.

Try these...

Some avenues that may help bypass the obvious, suggested by Mr. Baxter, were the use of design to illustrate words, abstractions to convey ideas, and the really dramatic product demonstration such as the Toni Home Permanent standing up even in a steam bath, the vibrating water tent used by Timex, Band-Aids stick-to-it-iveness demonstra-

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DIRECTIONS by Stephen Baker



the Rexall campaign—pretty it ain't

For quite some time now we have eyed the black and white double-page advertisements appearing regularly in magazines under the sponsorship of the Rexall Drug Company.



For an equally long time we have listened to the "ouch-es" and "migods" this series seems to evoke from creative people with a sensitive streak. The consensus among many advertising pundits is that the Rexall ads are so buckeyed that nobody could be interested in reading them—that they are so ugly the com-

pany is getting a bad name.

Ours may be the lone voice in the wilderness, but we think these ads are doing a powerful job for this particular client. Like everyone else, we prefer beautiful pictures to a mishmash of minute black-and-white cuts. Double-spreads like these hurt our artistic sensibilities to the core. Still, we think the Rexall ads make good advertising sense and, what's more, show basically sound art direction.

The stores of the Rexall family make no pretense of uplifting the mind, as would bookshops, or of refining one's fashion taste, as might Lord & Taylor. It would be a waste of good advertising money to try to upgrade a business that makes the bulk of its money on toothpaste, aspirin tablets and other goodies under one dollar. An aura of sophistication in their advertising might lift the Rexall items out of the bargain basement class, but what good would this do? Potential customers might simply flock to the five-and-ten down the street where they would browse and spend silver money to their heart's content.

We think the Rexall advertisements create just the right atmosphere for the company and its products, and this is due to the general layout format, choice of type and artwork. The basic assumption on which all local retail advertising is formed—that the consumer is pri-

self rather than in the form of presentation—calls for straightforward headlines and explicit illustrations (although, of course, there must be exceptions in national advertising where the same product is plugged throughout the year). The many headlines simply label the merchandise in the Rexall ads, the copy describes it with accuracy and, of course, price is a big feature. The picture? This shows exactly what the product looks like. You either want Rexall Triple Action Cough Syrup and get it, or you don't want it and stay home.

The total impression the reader gets from these ads is that Rexall stores are packed with goods and none of them are too frightening in price. In fact, they have every appearance of being superb values. The layout makes it quite clear that this is just a small sample of the products to be found, with many more from which to choose. And that is probably exactly what the Rexall people and their agency are trying to tell the world.

It takes a certain brilliance of mind to sense that a low-key photo will sell vodka. It takes an equally adventurous mind to hit on the idea that ads in national magazines, using extreme retail techniques, will make people go to the store. And it takes expert art direction to put either idea to work.

EXCERPTS FROM LETTERS SENT TO US:

"We just received the pictures of Roto-Rooter for United States Steel. Very frankly, the art director on this account and I were ready to take bets that you couldn't produce the photograph in the impossible length of time we requested. I gave the picture to Paul (the art director) and we both shook our heads, and I sat down to write this letter to you because we are both grateful that you could give us such crackling service when we needed it so badly."

*David Barbour, Account Executive
Batten, Barton, Durstine & Osborn
Pittsburgh, Pa.*

"The photography on this assignment (he is referring to a Formica coverage in California) is the best we have ever had from any field photographer."

*Sidney R. Best, Vice President
Perry-Brown, Inc.
Cincinnati, Ohio*

"We received the photographs taken at Duval Sulphur & Potash in Carlsbad, N. M., and they are excellent. The quality of these industrial photographs surpass anything we have been able to obtain through normal commercial photography channels."

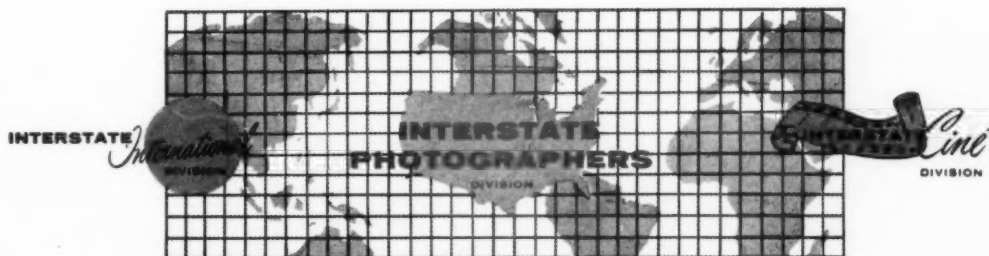
*Andrew W. Hanson, Product Manager
General Mills, Inc.
Minneapolis, Minn.*

"It was a wonderful story, and the pictures were just what we wanted. National Supply is delighted. No one has ever come up with anywhere near as thorough a job in their history . . . and that dates back to 1825 A.D."

*Charles Little, Account Executive
Ketchum, MacLeod & Grove
Pittsburgh, Pa.*

"The photographs on these assignments (he is referring to three covered in the midwest) were among the best I have ever seen and the job stories were exceptional. You may be interested to know that I have frequently utilized the service of other national photo groups and find their standards far below those evident in the projects mentioned above."

*Mel R. Stumm, Advertising Manager
Manitowoc Engineering Corporation
Manitowoc, Wisc.*



INTERSTATE INDUSTRIAL REPORTING SERVICE, INC.

GENERAL OFFICE 675 FIFTH AVE., NEW YORK 22, N. Y., MURRAY HILL 8-1880

MIDWEST OFFICE 469 EAST OHIO ST., CHICAGO 11, ILL., MICHIGAN 2-0080

WEST COAST OFFICE 700 MONTGOMERY ST., SAN FRANCISCO 11, CAL., GARFIELD 1-1987

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* *R. McGinnis*

35

56

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